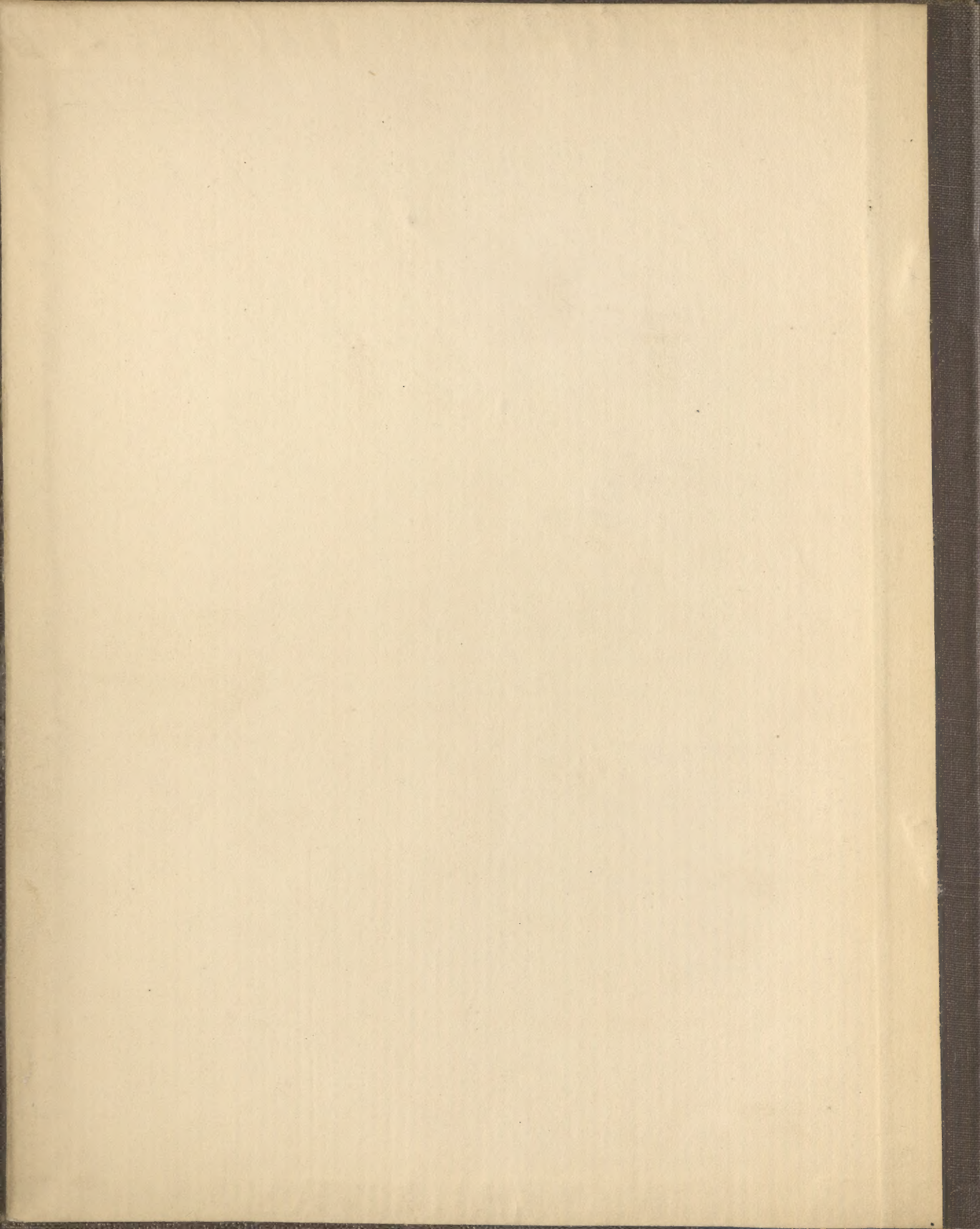
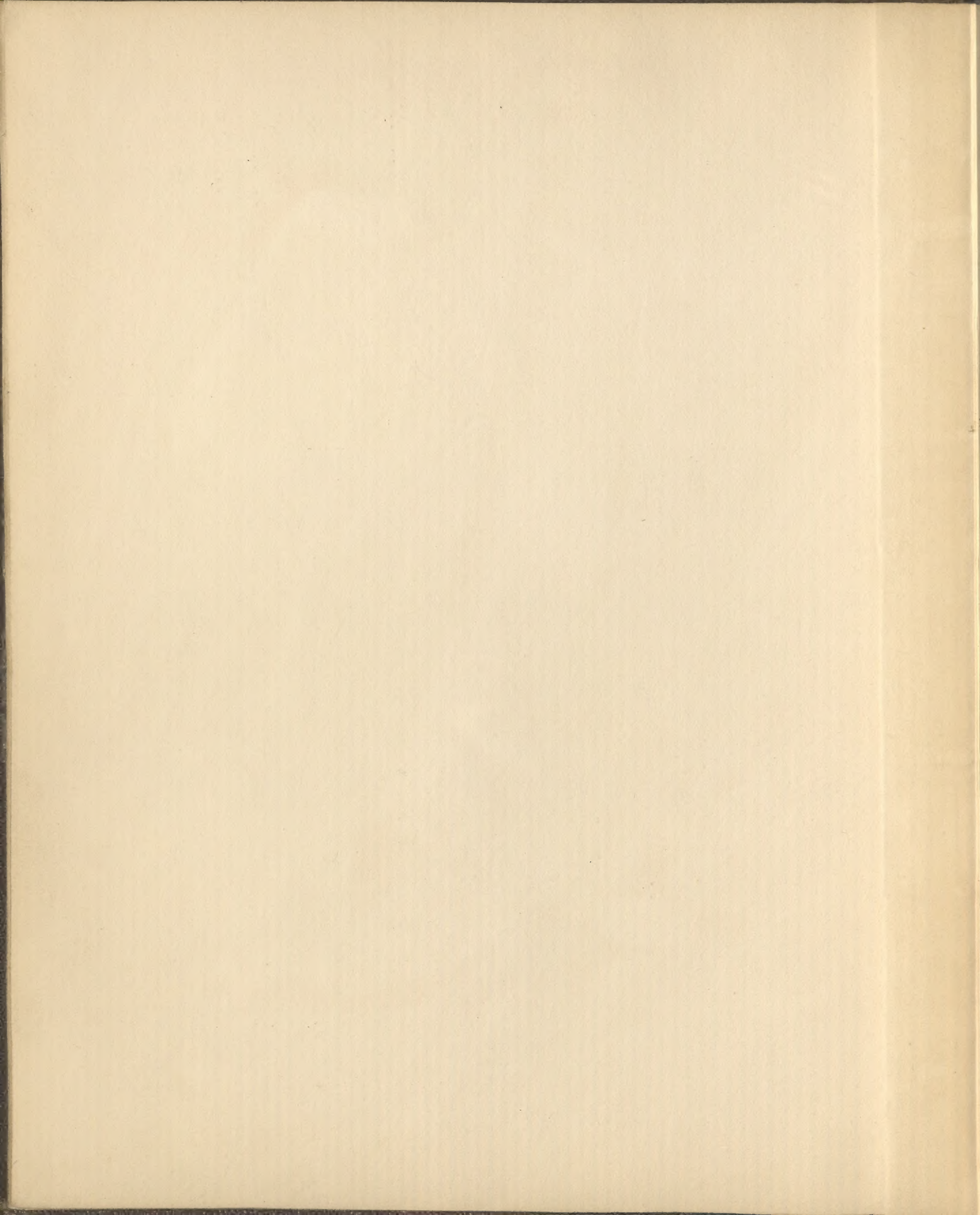


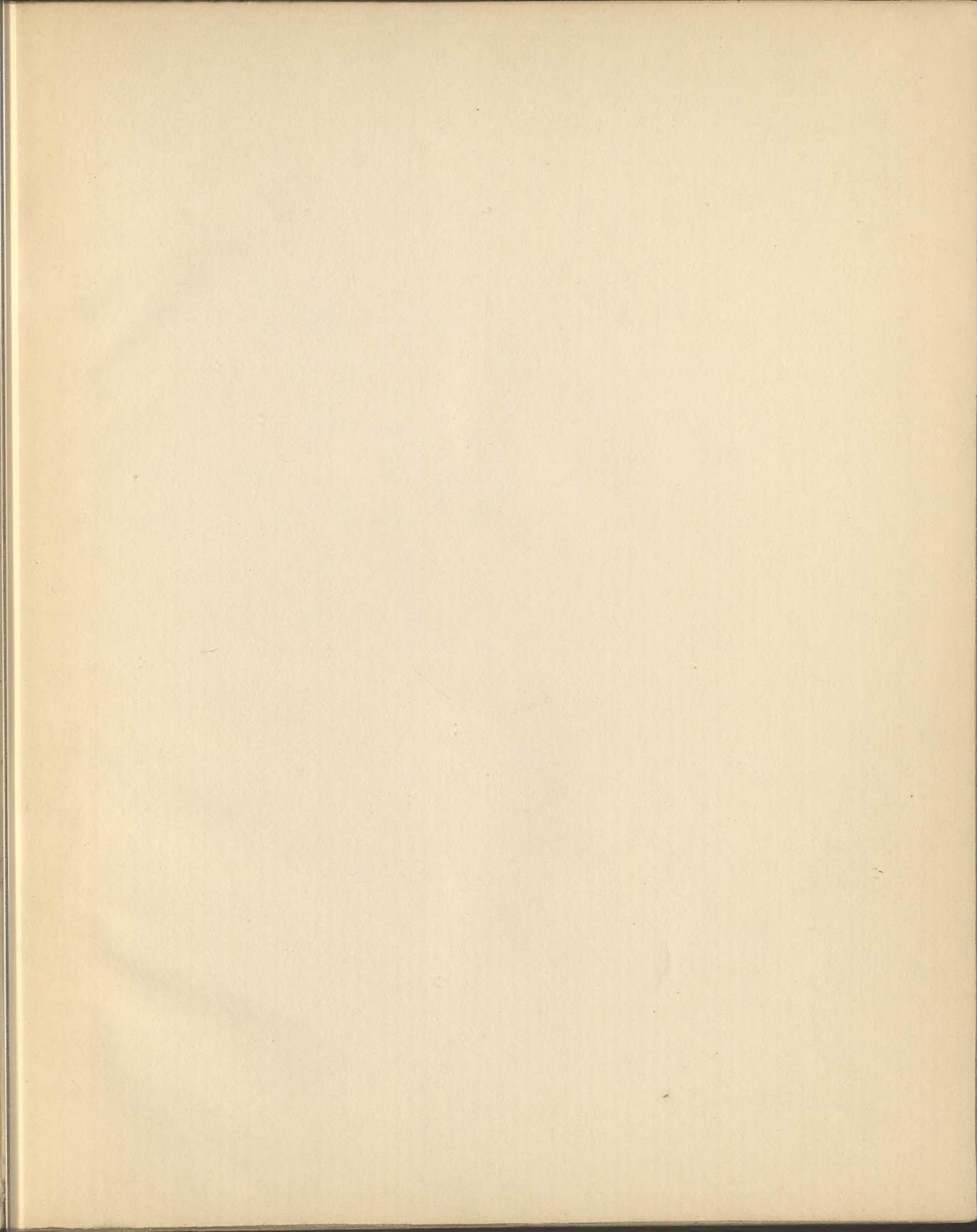
4311

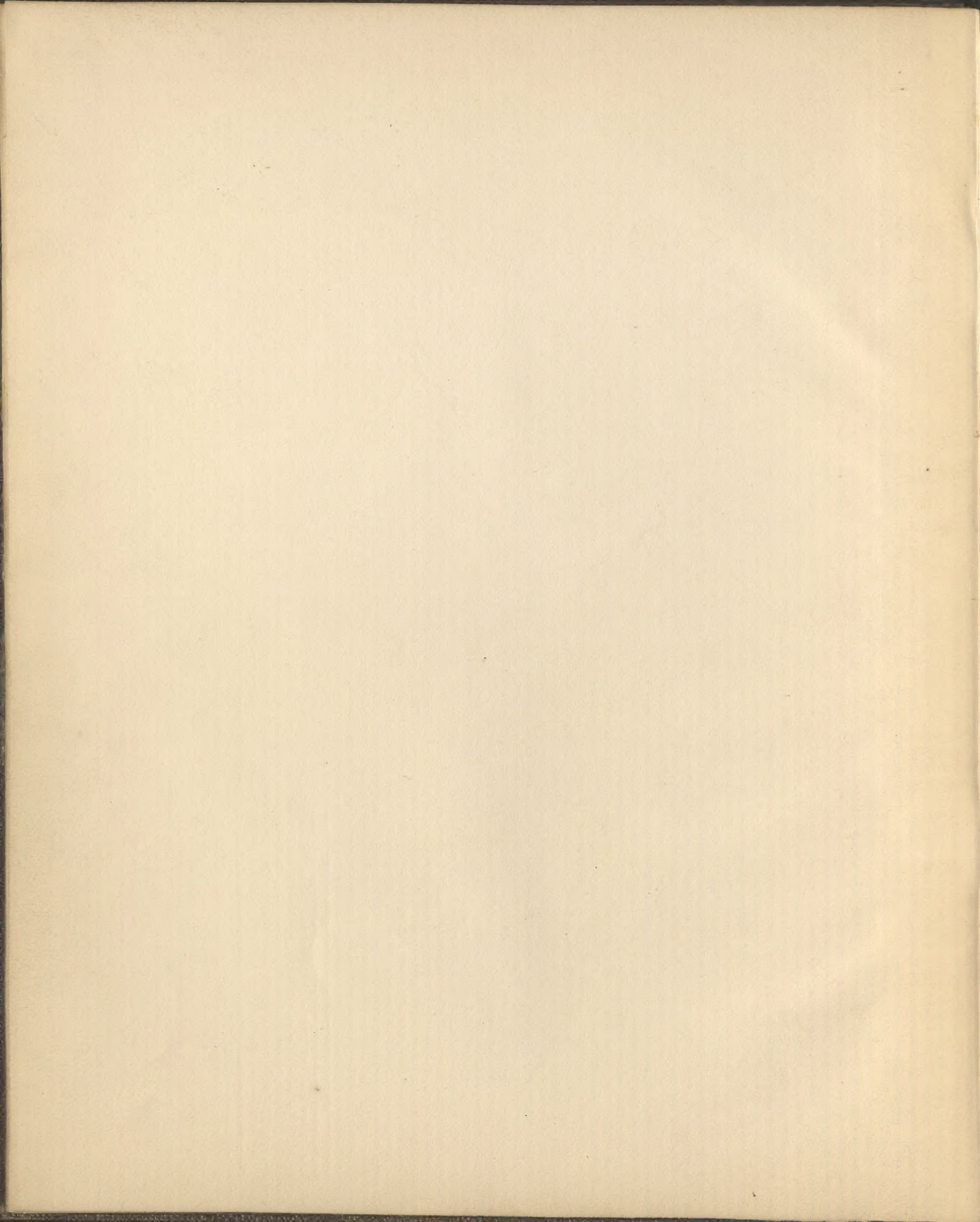


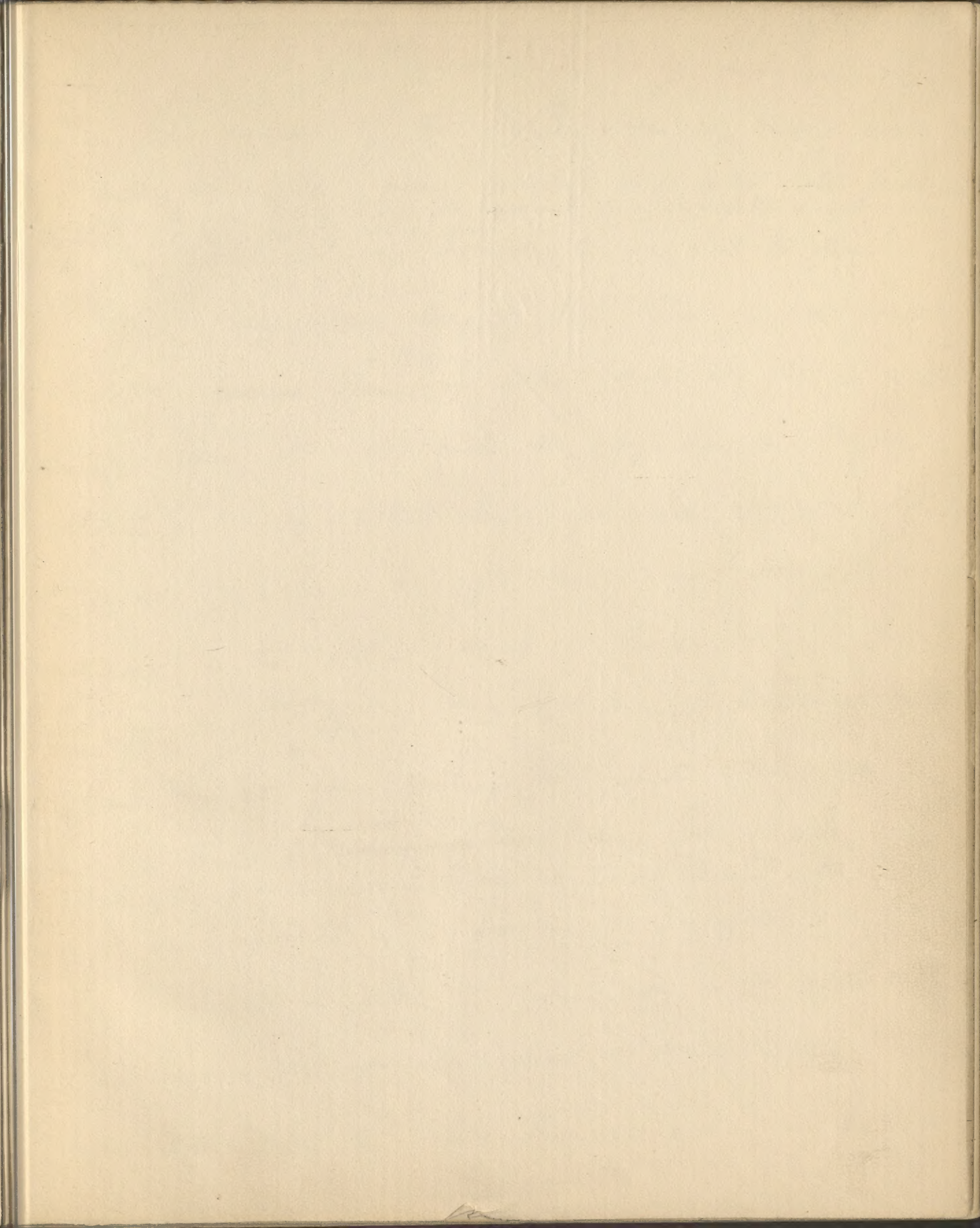
274626

4311









Amount of Interest from when
bought the share
rate of 4% per annum
Interest being
the share
dividend
disputed

X

Now we have disposed of the Italians we can devote ourselves
 to the far nobler and more genuine work of the later Germans;
 it is among them we find the only people with sufficient power of concentration & vigour of mind
 to carry at the ~~the~~ ^{ideals of modern opera}
 Before we took our long depression to see what the French
 & Italians have been doing of late times we had brought
 the history of ~~French~~ ^{in Germany} Opera up to the point at which a really
 national ~~form~~ ^{type} at last made its appearance in Mozart's
 Zauberflöte. Up to that time you will remember that
 German composers one after another were serving their
 apprenticeship in the Italian school of Opera writing - They
 had written better ^{Italian} Operas than the Italians themselves, but
 had been prevented from reaching their highest ideals, ~~but~~ by
 lacking to find a ~~truly~~ ^{thoroughly} ~~national~~ German type of work; ~~the~~
 it is ~~to~~ ^{to} ~~have~~ ^{to} transform their Italian models into terms of German art.
 L'elisir was important as a forerunner of Zauberflöte; as, though
 nominally a Singspiel & written to German words, it was ~~not~~ ⁱⁿ
 quite as large a scale as an Italian or French Opera. The
 two works ~~later~~ serve to mark Mozart's position in the history

Known as Hardy

Superficial Adam Weller
Dotted island

Mayer Scraggio 1782
& Zambryglio 1791

& distribution

Retention of
German compounds,
compared with
volatility of
those of other
nations.

Stamburion unstable
Antisthen connections

Causes thereof.

Smellings

Antiphr
use

is the composer who set German Opera definitely ^{on its feet} ~~but~~ ^{but}
German Opera writing did not by any means progress very fast after
Mozart's beginnings; & it is singular and profitable to notice what
a marked difference ^{always} there is between the ^{reticence} ~~production~~ of German
Opera composers ^{the few productions of} & those of other nations; & the reasons are
not difficult to find. Composers of other nations ^{only} ~~would~~ looked to
supply immediate amusement for the tastes of their contemporaries;
and they did not so much mind about the goodness ^{or thoroughness} ~~they did not~~
of their work as long as they could win speedy success. ^{It} ~~they~~
mind if they cultivated ^{only one side of their art at the expense of the other, or pushed their work}
^{with elaborate} ~~German~~ ^{musicians} has depended upon an opposite
quality. They have always looked first to their art, & made
sure that ^{it} ~~that~~ should be as good & as worthy as they could
make it, & left success to chance. ^{Thoroughness} ~~Thoroughness~~ has been
their motto, ^{in art as in other things} & it has produced results, such as even
were honorable to their nation ~~than~~ ^{half} their military successes.
And if composers in England had been ^{half} as earnest and
~~self~~ as ready to sink self in devotion to high ideas,
I think ~~the position which~~ ^{half} musicians ~~hold~~ in this country would

Great & consistent
works require much
more labour
than works that
mainly aim at
speedy popularity.

be much more respected & honoured than they are. But the
achievement of really great & noble works is a much more
serious business than turning out ephemeral stage plays - great
works want thought & concentration, & ~~there was~~ a great deal
of exhausting effort. And the way in which Germans faced the
problem of Operatic art is something like the way their great
astronomer Kepler faced the question of ~~the~~ ^{our} Solar system. They
were determined to conquer every obstacle, & get every element
of the art into their right places. An Italian Opera
writer has to do little more than write a few catchy
tunes, & a few effective passages for first rate singers, &
his work was done. He cared very little for his play, & ~~that~~
less still for his orchestration; & as for the musical ^{material} ~~quality~~
~~of his~~ he used in accompaniment or instrumental episodes &
introductions, & all knew it was patting in the extreme.
But Germans were too much in earnest to put up with bad
orchestration, or empty musical material or cheap tunes or
a silly ~~stage~~ theatrical drama instead of a genuine drama;
& consequently their form of art still took a long time

Fidelis.

preceded by
much development
of instrumental
resources
a romantic
style

to bring to maturity, & the examples that are worth taking
notice of ^{are} a few and far between. It was many years
before any Opus of note appeared after Mozart's Requiem.
That came out in 1791, and it was not till 1805 that
Germany made another great score in the history of Operatic art
with Fidelio. But in the interim a ~~great~~ deal had been
done in ^{the} ~~other~~ branches of art which served to good purpose in the Operatic
branch. ~~It~~ Most notably of all the great development of
instrumental music, & that most important ~~element~~ ^{feature} in
German art which people call its romantic element. The
nature of the progress is shown most strongly in Beethoven's
early Symphonies - ^{& Sonatas} Three of ^{the former} ~~these~~ were written before Fidelio made
its appearance, & each one was a step of giant width in
the treatment of Orchestra, & the development of ^{independent} Musical expression -
culminating in 1804 in the Eroica. So before he came to Opus
writing Beethoven had developed to a high pitch his power of
expressing himself in Orchestra, & of formulating his ideas after
his own poetical manner. But it was difficult for him
to find a subject worthy of treatment, & his difficulty is

Subject of
Fidelis.

1844

illustration of the German people, & differs one of the things which has
made their production of Operas so scanty. The whole tone of their
art is large & noble, & you cannot fit ~~any~~ ^{noble} music to
ignoble words, or trivial subjects. Other nations could have
put up with the alphabet or mumbo jumbo, or a leading
article from a newspaper, ^{set to music} but not German or Beethoven.
And Beethoven had to wait for a subject which was noble
enough to inspire him, & he had arrived at the mature age
of 34 before he found his opportunity; & it is the earnestness
of a real dramatic nature of the story which marks ~~it from the~~
German nature of the Opera. It is based on the idea of
heroic womanly devotion, which touched Beethoven deeply. The heroine
Leonore is seeking her husband who has been secretly thrown into
prison by the typical ^{Spanish villain} ~~Spanish~~ Pizarro; & saves him ~~at the~~ on the
very ~~edge~~ of the grave by her courage at a terrible crisis. The
most interesting part of Beethoven's work is ~~that~~ the music associated
with the ^{situation} ~~facts~~ which touched him most deeply - & that which would
touch our best feelings most. The fact as the lonely meditations
of the ^{unhappy} imprisoned Florestan, the joy of the faithful wife at reuniting
him, & the delight of the poor prisoner who are let out from
the depth of their damp & noxious dungeon to feel fresh air & the

Spoken 1784

In connection with *Fidelio* it would be well to take the important points of musical character drawing, as it is a prominent feature of the latest development of Opera. In earlier Operas it was only a chance whether the character of any individual was maintained in the music which is assigned to him - But as people saw their way better they found what an absurdity it was for a furious murderer to sing in a gentle & languid style, or for a delicate & timorous creature to rattle ~~in~~ in a brilliant & daring style. They saw that the growing capacity for expression in Music was capable of keeping pace even with delicate shades & subtleties of character - and even as a rooster develops his individuality & keeps them distinct from one another, so a composer can do with his Music. In this manner keeps all his characters musically distinct. The ^{characters of the} ~~character~~ ^{persons} of *Otello* is maintained distinctly; and all the traits which are presented in the music are consistent with such a character. In the same way the noble devotion of *desdemona* is clearly felt in the music associated with her, & similarly the liberty & humor of *Lugares*, and the simplicity of *Marcellina*.

warmth of the sun once again. In such ~~place~~ situations Beethoven himself
speaks to the full. But in the lighter part of the work, episodes
which were still ^{thought} necessary ~~to~~ in the scheme of Opera he is still
following Italian traditions handed down to him by Mozart - &
there is still an element of conventionality here & there perceptible.
But the orchestration has passed decidedly a point beyond Mozart, &
the expression - far deeper than anything Mozart attained to. The
dramatic possibilities of music were ~~the~~ ^{the art} part of ~~them~~ which
Beethoven did as much as any man to increase & ~~enrich~~ ^{enrich}.
though he did so little in the way of Opera. He had as you
must feel for yourself the deepest divination of human feeling
and emotions, & though - as Wagner said - he was fated to
be chiefly a writer of Sonatas he managed in the Sonata
form or Symphony a Concerto form which is the same
thing to ~~even~~ develop the resources of ^{expressing} ~~more~~ more broadly
& fully than any other composer known to history. It was
not only Fidelio therefore that he helped the history of Opera.
What he did for Orchestration & expression served for the
works of later composers in Opera. His ~~Symphonies~~ ^{Sonatas, Concertos} ~~lacked~~
- all Symphonies but the last lacked words, but not meaning.

July 1844

1805
The failure of *Fidelio* in its first performance was partly owing to the state of Europe. The French army was actually in possession of Vienna, & had driven out most of the aristocracy & among them many of Beethoven's friends.

Survived at Ulm Oct. 20. City of Vienna Nov. 13. Austria Dec 2.

Performance of
Fidelio &
success revision of
text & music.

Overture of *Fidelio*.

First produced with *Leonore* No 2.

This was revised in the next year 1806, but not performed with the Opera. When the Opera was revised in 1814 the Overture to the Ruins of Athens was played at a ~~first~~ ^{first} ^{May 23}, but this again was supplanted by the Overture to *Fidelio* in E major on May 26.

The Overture known as *Leonore* No 1 was not published till after his death, as Opus 138 - & then called "characteristic Overture".

(See previous page for
character drawing in *Fidelio*)

Fidelio - The name appeared by Leonore in disguise
in the story told in the name of Pasha the father.

and the freedom & power with which he treated instrumental forms, served as models to those who had to treat Operatic forms ~~with~~ in a freer & more romantic style than the ~~earlier~~ composers of the Italian & early German style.

With regard to *Fidelio* itself - Beethoven had to suffer for his triumph. When it was produced ^{at Vienna} in 1805 it was almost a decided failure. It was only played 3 times in November 20, 21 & 22 & then stopped for a ~~long~~ while. Beethoven was induced by his friends to cut it down, as it was ^{thought} too long. He reduced it for 3 acts & 2, some numbers were sacrificed, ~~and~~ and then it was again produced in 1806 on April 10, & again withdrawn. A few years later ~~it was~~ the drama itself was revived by ~~Carl~~ Dreitselke, & the music ^{again} revived by Beethoven & produced again on May 23, 1814. On all these occasions it was produced under the name of *Fidelio*, though Beethoven always wished it to be called *Leonore* after the heroine. It won its way very slowly in Europe - I think it was not produced in Paris till 1860. In England it was played in 1832. It cannot be said to have won popularity at any time though regarded by all musicians as one of the finest Operas in existence - and performances are ^{& occasional} ~~held upon rare~~ occasions.

Spahr born 1784 d 1859

Spahr

The best
Germans has always developed
their power in Opera by degrees.
& Spahr was no exception.

his many
experiments
in Opera before
coming to
maturity.

Read about Strauss in the Autobiography.
It was about this time that Spahr managed
to be present at Erfurt at the meeting
of the Emperor Napoleon with Alexander
of Russia (Sep 27 1808), when they
met to discuss the general negotiation
of a pacification of Europe, England included.
Napoleon was then at the summit of
his power.

"The Last Days
Duel".

Few Operatic works of any time are worthy to be classed with Fidelio.
~~At least~~ ^{but} at the time that it was written German Operas ^{of any kind} were
altogether few and far between. Among the first composers who
was in the field to carry on the work was Spohr. He looked
upon Violin playing as his chief business, & began composing
chiefly with a view to making pieces which suited him to play;
not finding himself gifted with facility he soon began to try his
hand in all sorts of directions - & among his ^{early} experiments was
a one act Opera called Die Prüfung which he wrote in
1804 or 5. He then ^{in 1808} produced a work called Almace which
was ~~performed~~ ^{put in rehearsal} at Weimar. But Spohr was not
satisfied with it and withdrew it himself. In 1810 he
wrote another called Die Zweikampf ^{mit der Fiktion} which was performed in
Hamburg. There were all more or less experiments, in
which Spohr educated himself & tested his capacities for writing
for the stage. His ^{first really good & notable} ~~most~~ ^{successful} Opera Faust was
written in 1813. Spohr had by that time had ~~the~~ most
serviceable experience, as he was appointed conductor of the Vienna
Opera house for a time in 1812, & helped out his natural

Spohr though late in the day, was considerably under the influence of Mozart, and his happenings frequently with such moderns the effect was to make him cold shallow & artificial when he took him for a model. His ~~style~~ ^{work} is full of strictly formal ideas, with turns and ornaments for the Sings: & as a contrast (or too strong a one) there are lots of very old fashioned sentiments. His dramatic force is not remarkable. But like Mozart he is bristling a true & is highly, & is ~~at~~ ^{generally} elegant. There is a dash of German dilettante who go in much for 'elegance'. Where perhaps Spohr's success is that level.

When Spohr had now got under way he went on pretty steadily.

Ribezahl. 1825

Pietro von Albani 1827

Alchemyst. 1830

Die Kreuzfahrer 1844 was his last

Opera. not very successful

Jemina a song was a lighter work than Faust; but a popular German was the best of his Operas all around. The latter came out the same year as Wilhelm Ruyter.

Spohr's position

Wagner hated the strong influence of Mozart even in the last judgment. He speaks as coming with Spohr in 1812 going through it, & afterwards called it 'laboured & tedious' & modelled entirely after Mozart. This is not quite true, though there is truth in it.

Insert the above

Among Spohr's merits must be mentioned that he was ^{almost} the only musician of any prominence in Germany who recognized the power of Wagner. From the time that he made the acquaintance of The Flying Dutchman ^{orally} about 1840 he made up his mind that Wagner was the greatest of living German dramatic writers. He himself brought at The Flying Dutchman at (Amst) in 1842, & after great opposition he also brought at Tannhäuser in 1853, & would have followed it up by performing Lohengrin if the determined opposition of the Court had not made it quite impossible.

Herrn
Marschner -
1796.
1861

For Lessonda see next page

after Walter & Marschner left Bremen -
in 1812
with the same

left for orchestration by direct practical experience of Opera management.
However ~~that~~ Faust had to wait some years for performance, as
his engagement at Weimar ended in 1813 & no fresh opportunities offered
for performing the title 1816, when it was given at Prague by
Weber - and it was given under his own direction at Frankfurt

in the next year. He followed up Faust by Zemire &
Agor in 1818, and Les sœurs, ^(his most popular Opera) in 1823. Spohrer's Operatic work
had no very great influence upon ~~the first~~ ^{later composers}, but he took up

his position early & honorably in the ranks of romantic Opera
composers; & though the works have not made much of an article
of Germany they are not without decided merits. He always uses
his orchestra fully & admirably, & a great deal of the music
is very pleasant without being strong or strikingly dramatic. D.

Another thoroughly German composer of Operas is Marschner who
was born in 1796. He began his career with Der Kiffhäuser
Berg & Henry IV which latter work had performed at
Dresden; & it led to Marschner being associated with Weber
in 1823. His works soon gained him
popularity. Der Vampyr ^{a thoroughly romantic Opera} made its first appearance in 1828
that it was translated into English & performed for 60 nights
in a row at Covent Garden theatre. He followed this with Der

Lernu is a showy spectacle Opera: with very numerous choruses & ballets & military scenes - The aim is very formal, & the situation retarded by people stopping at cues to go through a lot of music.

The story is about Richman a Portuguese at Goa. Lernu widow of a Rajah is condemned to suffer; & ... to his burial & the funeral pyre of her lord. The Portuguese found Tristan d'Armenha coming on the scene by accident discovers that he has been in love with Lernu on some previous occasions, & after a great deal of shilly shallying, in which a good opportunity for letting Lernu all but burn in front of the temple the Portuguese rushes in & rescues her.

Weber was connected with the stage both by descent & by early circumstances. His ancestors had been well known for some generations for their fondness for music & the stage & his father acted a manager of a travelling company at one time, & his mother's surname was engaged at the theatre in Weimar, where she appeared in Mozart's Seraglio (Entführung.)

Manchener.

Hans Heiling is a bogy opera full of spirits & gnomes. Music to suit. His spirit music is rather too dramatic.

Like Weber. But Mendelssohn's ⁶em is the same direction, as seen rather than in it. That's the direction.

Weber

1786

Manchener
Heiling's time
1816-1817

Des Falken's Brust, and Der Tempel und die Juden, (from
Ivachov) - His masterpiece was Hans Heiling, which was produced in
1833; it was immense success in Germany & still holds an honorable
place. Marschner is distinguished as a thorough German

type of Opera writer, with considerable dramatic sense. Like Weber
he had a great love for magic & spirits, & supernatural
situations; & depicted them well. His orchestration was good,
& his style fine. He died in 1861.

I have purposely taken Marschner a little out of his ^{turn} ~~time~~ &
as to take the two last & greatest types of ^{German} Opera writers
together. In Weber we find the most German of German

Composers. The ^{merits} ~~virtues~~ & virtues of his ~~style~~ are alike German;
and the style of ^{his} music is saturated with the Teutonic

spirit throughout. The vagueness & ~~irregularity~~ ^{independence} of his forms
& the tendency to prefer ^{expression} to definiteness
~~at large~~ in his best instrumented works, such as the first
movement of the A♭ Sonata, are a sign of this; while the
spirit which animates & the sentiment which pervades is all
alike rational. I think this ~~fact~~ ^{same} strong German quality
comes to a certain extent from the source from which the
Weber enthusiasm was first aroused, & from which the

Wagner missed a relation of Weber - & it is
said to have been the brilliancy of his early career
which incited old Franz Anton to emulation

Wagner's life,
in so far as it
influenced his
work.

The "Das Wallymäddchen" = The Dumb Girl of the Forest
was first performed at Freiberg, with at least
success

The story is told in different ways. In some as opposite,
in others it is still the further ~~the~~ who causes the
disaster, as it is to pay his debt that Weber was
implicated in a fraudulent attempt to get money
from a man at court by misrepresentations.

rotten part of his life sprang. Weber's father was a dissipated
old seigneur, whose ^{chief idea was to} ~~thought of his son as a~~ ^{deserve his son as a} ~~priority, a self-indulgence~~
producing a shine by reflected light. He drilled his son very
hard, & succeeded in making a brilliant pianist of him; & he
persuaded him to write large works before he was fit for it. He was
so far successful as to get his son to write an Opus at 14, called
"The Hunt of the Forest" which was performed at Chemnitz, &
when he was 16 another called "Peter Schmolle & his neighbours" was
written & produced at Strasbourg, with no great success. But
the father in his freedom minded to keep to his ^{one} ~~career~~ ^{course} &
encouraged his son by example & precept to try various careers. At one time he tried engineering.
~~Before~~ Weber was 20 his musical career was stopped by his
^{et another before} being made private secretary to ~~the~~ a brother of the King
of Württemberg. In this position he was subjected to the worst
influence possible. The court was utterly freedom & corrupt
and Weber was quite inclined to fall in with dissipation, &
might have been wrecked altogether for life but for a very
curious accident, ^{which caused his} ~~disgrace at~~ ^{Post} a caplain from Württemberg.
by his master Duke Louis, & his father, who wanted money
for his dissipation, stole it. But the caplain was ^{when let out} ~~amenable~~
a was then & then thrown into prison; & after a short
^{time} ~~while~~ ^{he} was expelled ignominiously from the country.

Wolke had made him self personally known to the King &
the King was arrested as if on purpose to make the
King feel heavier when the schematics of his new Opera
of Silvanus were in progress. This occurred on Feb. 9. 1810.

(another version of Dr. Wiedemann's)
Silvanus appears there been before in 1808 &
from 1800. It came out at
Frankfurt on Sep 16 of that year; Bismarck says.

On Feb 26 he was
expelled from the
country.

The Russian Campaign ending with
the retreat from Moscow was

in 1812. Wellington beat Marmont at
Salamanca on July 22. 1812.

Vittoria Jun 21 1813. Lützen May 2. 1813
for Napoleon.

Lipzj Oct 16. 18. 19. 1813 - after which Napoleon again retreated.

The allies followed him into France &
the allies got possession of Paris at the
end of March 1814, & Napoleon

abdicated & retired to Elba in April -

Abu Hassan he worked at
in 1810 - & 1811

Abu Hassan is a fine Englishman
It was fine in June of the
next year in Munich.

Patriotic

enthuses in

rather better

a different man.

The numbers of Napoleon's army for the
invasion of Russia were given at considerably
over 400,000 men. including Poles
Jews, Austrians, Danes, Prussians

Italians & Spaniards & 250,000 French.

In May 1812 he entered Poland,

& crossed the Niemen in June. He

reached Moscow in September, &

after the burning of that town had to retreat

harassed by the Russians, with all the

severity of the Russian winter against him. He reached Paris on Dec. 18. 1812.

Of his enormous army only 42,000 returned

& of these only 10,000 were French.

after this the Prussians joined the English & Russians against Napoleon.

there resulted the war in Germany. & Lützen, & Bautzen & Leipzig; various
disputes & battles of Germany leading him on to his end.

12

This catastrophe no doubt brought him to a certain extent to his senses.
He set to work more steadily at music, & made enough money to
support himself by going Concert tours in Germany. He went on
~~these tours, & in these he was~~ ~~very~~ ~~at~~ ~~successful~~ in 1810. But
it was not till 1813 that he really woke up, & it was a national
impulse that woke him. The German people had been long
struggling against the power of Napoleon, but at last the trouble
~~ended~~, ~~a~~ ~~new~~ path seemed to open at Lützen
patriotic ~~desires~~ hopes. Weber was on the side of the patriots, &
burning with enthusiasm he produced the musical settings
of Körner's patriotic & national poems, called the Schwallen &
Lützow wild hunt, two of the finest things of their kind
existence. This patriotic enthusiasm lifted him out of the
lethargy of his earlier moods & made him a different man.
His songs became so immensely popular that they soon gave
him an assured position among German Composers - And as
representative German ~~composer~~ ^{musician} he was invited to undertake
the organization of a regular German Opera at Dresden. The
German inhabitants of that famous town had been obliged to
put up with Italian Opera ~~at the~~ in defiance to the facts



Weber & Dusch pitched on
Dr. Friedberg by Apell as a
promising subject for an Opera
when the first came at about
1810.

of the court; and the King of Saxony who had an Italian Opera house
of his own & Italian singers & an Italian conductor called Morlacchi
was strongly opposed to the foundation of a German Opera house. But
some similar German aristocrats carried the proposal through &
got Weber established as conductor; & one of Weber's greatest
achievements in life was the carrying off the German Opera house
through ~~its~~^{its} early stages in the face of the violent opposition
of the Italian party. The effort brought his life to an end
prematurely, for his enemies did not spare him - but it
left him at least time to achieve one great and enduring
monument (his own fame). Weber had been attracted some
years before by ~~to~~ a story in which there were lots of
epics & elements of supernatural, & about this time he came
across a clever poet called Friedrich Kind who made it
up into an Opera book, which they proposed to call the
Hunter's Bride (Jägerbraut). He wrote about it to a friend
in 1817 "I mean to set to work at a new Opera ^{which} by the
well known poet Kind has written for me - the Jägerbraut, a
very romantic, mysterious, beautiful work". (Note the romance
& mystery which indirectly attracted Weber so much, after the manner

Spontini only arrived in Berlin after
numerous delays in May 1820.

Freischütz.

of Germans.) The composition was interrupted a good deal, but was finished in 1820. It could not be performed in Dresden because of the strength of opposition to Weber, but it was brought out in Berlin on Jan 13th of that same year, and it at once took hold of the German people. Critics & musicians as usual decided against it, but the people would not be denied, for they recognized it as the first great Opera which was German through and through. The story itself is utterly German; not only in its mystery and romance, but in the ~~place~~ ^{country} which is its scene & the characters who perform in it. The treatment ^{style} of the music is German, & even the style of the orchestration is of that fullness & variety which all other nations have been almost incapable of.

Weber's aim is evidently to give every ~~part~~ situation its musical equivalent. ~~And his power was not only shown in the richness of the boy's music in the incantation scene, or in the warmth of the monologue of the amorous heroine in the 2nd act; but in the mystery with which he sustains the individuality of his characters in the music.~~ ^{as Beethoven does in Fidelio} ~~It is a point of some importance in modern Opera writing it is as well you should thoroughly understand it.~~ Freischütz is a very good Opera to study the matter in as the characters ^{of the players} are so distinct. There is the reckless shredder in dangerous magic

Received of Mr. J. H. [unclear]
the sum of \$100.00
on account of [unclear]

12
Kasper - the bad character of the village - who of course is easy to find.
Then there are the two women Agnes & Stenchen; who are not
by any means so easy - One of them is an earnest character &
the other a light & careless one, & when he managed to
carry out the contrast even when they are singing together.
Next you must notice the breadth & continuity of the scenes. In
the plan of the old fashioned operas we have forms of music
which are developed out of the dramatic situations. Take for
instance the superb scene of the heroine Agnes alone in her
room & thinking anxiously of her lover Hans. It is ^{divided} ~~divided~~
into several portions which run into one another, but are distinct in
this musical material. First of all there is a portion ~~also~~ of very
expressive accompanied recitation, such as Wagner makes so much use
of - Then a passage of definite melody - then another bit
of plain recitation, then the definite melody is resumed
again, then a long passage of declamation & recitation,
ending in yet another new ^{brilliant} movement of some length. "Sleeps
con fuoco" - A large scene of this kind is a very important
point to notice, as it marks a step of enormous
importance to art in the transition from rigid forms of the

aria pattern & the free setting of dramas ^{in accordance with} ~~according to~~ the
development of the plot & situations. An old fashioned Opera
writer of either French or Italian schools ~~he~~ would have made
some ^{trite} remarks in one key & one time, & then done
other ~~trite~~ remarks in a contrasting key with a highly contrasted
time, & then finished up with ~~singing~~ ^{that} singing all ~~that~~ ^{just}
over first over again, ~~and~~ repeating the same words; which
you can easily see to be a stupid and long way of carrying
on the drama. He knows how the heroine passes from
one mood to another just as naturally as we feel ourselves
to do. She is no longer a puppet like the old singers
of the classical Opera, but a human being with like passions
to our selves. She begins to be reflecting on the change her
love for the hero of the story has wrought in her. Then
being in a sensitive mood she soliloquizes on the beautiful scene
of the night. Then she has a sort of premonition of danger
to her Marc, & a gloomy mood of anxiety possesses her:
but as her fancy dwells upon the possible future & the good
qualities of her Man she grows confident ~~of the~~ that he will

147 to 148
first mass had
found the remains
of mound deposits
- large

Euryanthe

triumph over the obstacles that stand in her way, & she rises to a mood
of joyous exaltation which makes an admirable end to the scene -
2 then - to carry out the purpose of the drama - the music changes
this a subject & key irregularly, but in such a way as to
get a good balance out of the sum total. The necessary form
and element of design is gained by means different in detail
but the same in kind as those of the earlier ~~masters~~ ^{masters}. Both
music & drama have fair ~~separate~~ ^{separate} ~~parts~~ ^{parts} but here consideration of
~~the~~ each instead of running at cross purposes to the other helps &
intensifies the other - when under the old system they would
have been like two dogs tugging tugging at a bone ^{at} of which
neither of them got full profit. It is most necessary to
understand this point in the development of Opera, because without
it you cannot grasp the way in which Wagner grappled with
the problem of ~~Opera~~.

Trisclerity - of course my far and away Weber's finest work
~~the~~ In the works which he wrote later he was hindered by
unfavourable conditions. In ^{his next Opera} Der Freischütz his ~~own~~ work was
ruined by his association with a ridiculous committed old
protectors called Wilhelm von Fischberg who wrote the

In Euryanthe Weber set the ordinary
dialogue as well as the ^{more} ~~best~~ prominent
parts of the play.

play for him. But he was a little to blame himself for
taking such silly ultra ^{romantic} ~~sentimental~~ sentimentalism. He had a curious
fascination for stories about knights & ladies & the show of medieval
chivalry, & when ~~to~~ he saw ~~the~~ ^{the} play ~~offer~~ offered him "the History
of Gerard de Nevers and his beautiful and virtuous Euryanthe"
he was tempted to without testing the ladies' literary or dramatic
capabilities. He managed to put some beautiful music into
it, & developed such dramatic points as were extractable
~~very~~ happily, but the whole is ruined by the preposterousness
of the plot. Heber finished his part of the work in 1823,
& it was performed for the first time in Vienna. Public
expectation was raised to a high pitch at the prospect of a
new work from the composer of "Der Freischütz", & the earlier part of
the work was enthusiastically received - but by degrees the
public got puzzled to account for what was going on, & though
work was called for at the end it soon became obvious that
work could not take a place by the side of Freischütz by
reason of the desperate foolishness of the play. It holds still
a ^{high} ~~good~~ place among Operas for the good Musical things that are

Oberon.

B) The play & story of Oberon is quite
a silly and almost an unintelligible
in comparison - It is about a
pair of the British Kings and the English
a to him a similar person than
of the Shakespeare.



in it; but it is not often played.
 Weber's remaining Operatic work of importance was written for England.
 The invitation came just about the time Smythson ~~was~~ was first
 performed, & Weber knowing the reputation England has for making
foreign musicians of fortune, thought it a fine opportunity to make
 a nice lump of money to leave his family well off. His
 health was so bad that the Doctors shook their heads over
 him, & said it was absolutely necessary for him to go to
 some climate & rest. But he was so captivated with
 the idea of all that England might do for him that he
 determined to go on. The subject chosen was Oliver, a
 fairy play of course; for Weber needed either chivalry or
 supernatural to win him successfully. The story was made up
 into an Opera book by a Mr. Planché, who had some
 experience of the sort of work, & Weber set to work at
 composing and learning English at the same time.
 He got his work finished pretty quickly, & ~~came~~ ^{left} his
 family circle with mournful farewells in Feb. 1826 - his
 first impression of England was delightful & people made

Wahr in England

1¹² performance
of Oberon.

a great deal of fun did him - took the greatest care of his
physical health. But as soon as he got to work he met with

serious discouragements. The rehearsals presented all sorts of difficulties,

as the Musicians, found to be very inferior to what he was accustomed

to in Germany, & the singers especially gave them a bad air, - were

intractable. The famous tenor, Boraham, refused altogether to sing

one aria which both Weber had written for him; as he

considered it was not effective enough, - & Weber to please him

had to write an entirely new one full of passages to show

off Mr. Boraham. With one thing and another his health

rapidly gave way. The performance ~~of the same~~ ^{on April 12 - 1826}

after 16 rehearsals, & the work was a very great

success. In fact he thought it was the greatest success

he had ever had; but as soon as it was over he

began to long to get back to his wife & family. But he

had first to get through a lot of performances, & to make

some money in Concerts. His health got worse & worse.

The Concert he hoped most from was a financial failure.

only to ruin - a rival Concert by a successful one Italian

originating matter, a depression increased the rapidity of his

Wm's death.

collapse. He made up his mind to start home on the
6th of August; but ^{when his anxious friends in his former home} ~~on the evening of the~~ went to call
him up on the morning of the 5th they found he had died
peacefully in his sleep. He was buried for a time in
Newfield; but in 1844 chiefly through Richard Wagner
creations his body was removed to Germany and ^{with great ceremony} buried at
Dresden. Wagner made a speech on his grave in
which he struck the true note of Weber's position in art.
"There never was a more German composer than there.
In whatever distant fatherless realms of fancy they wander
there, it remained bound by a thousand tender links
to the heart of the German people." It is this pronounced
character which gives Weber his position in Music. ^{There is} ~~There is~~
no very great depth of feeling in his music, nor much grandeur
or passion - he was not very great as a contrapuntist, or
his mastery of form was not at the highest level. But the
national spirit possessed him; and he is a Wagner said the
most national of great composers. This is a very great point
in Operatic art, because it is the final step in rooting the
musical drama thoroughly in German soil. Even Beethoven

still show traces of the foreign origin of Opera in all but the
sentiments of his work. Weber in the Dreischütz takes not only
a regular German story, full of German traits of domesticity,
and country life, but puts into it regular German tunes, ^{as a German}
style of song & a German freedom of treatment of the forms.

Another feature of Weber's work which is German is the superb orchestration.
In his Opera he shows himself one of the greatest masters of the
high art of instrumentation. He is free, varied, rich - full of invention,
and as clear & bright as Mozart. He uses a large band,
as beside the ordinary strings & wood wind he has four horns, &
three trombones - which he uses frequently - & two piccolos ^{besides ordinary flutes} in the

incantation scene in the wolf's Glen. His dialogue ^{in Dreischütz} is
the Old German Simple is ~~unaccompanied~~ ^{spoken without} accompaniment; &
he reserves his music for the prominent parts of the play. The
famous incantation scene which is the finale of the 2nd act is
a mixture of Melodrama & recitative. Some of the dialogue is spoken, & while
the music goes on, simultaneously; & some is accompanied
recitative. It first produces a very weird & stirring effect.

~~Side of Melodrama line - p 9 -~~
Beside Weber ^{now of the very foremost} ~~contemporary~~ composers ^{at his time} made any great mark.
in Germany with Opera. Schubert tried his hand several times,
but nothing ^{remains} came of it. It seems surprising that with his gift
for tune & facility of writing he should not make a mark

Schubert.

Long winter
endless &
aim at
perfection 1
detail in form

Dramatic Opera winter
expand
& use a large
book.

The moods are
quite different.

Schubert born 1797.

1814

Der Zauber
Lustschloss
+
Zwilling-Kinder
1820

Zauberhafte

Alfons
& Berta
1822

with Opera directly. But there is a great difference between the type
gift of ~~Lyric~~ which produces songs like Schubert & the dramatic
gift which produces Operas like Weber. The best song writers
seem ^{to have} more ~~in~~ ^{sympathy} ~~common~~ with instrumental music than
with Opera. Which may partly be accounted for by their impulse
to concentrate both their thoughts & their design; while ^{an} Opera
Composer has to paint with a big brush. This is illustrated
in the person of Schubert, Schumann & Brahms - the
three greatest German song writers; who have all three ~~shape~~
exclusively in instrumental music, & scarcely at all in Opera.
We must just take note of Schubert's attempt, because of his
general pretensions as a composer. Schubert like Weber &
Mendelssohn had a taste for magic & supernatural. His first
large attempt, written when he was just leaving school, was "Des
Teufels Antischloß"; & this was, apparently, never performed. In 1820
a comic Operetta called the Zerstörte Bräutigam was performed in one of
the Vienna theatres, & in the same year the Zerstörte Bräutigam
was also performed. ~~The large work~~ ^{first large} ~~his~~ ^{most} important
Operatic experiment was "Alfonso & Estrella" which he wrote
in 1822. He wrote it to ~~amuse~~ ^{scholar} a play ^{put together} ~~with~~ a purpose
for him by his friend ~~Scholar~~. It is all about Knight

Alfred: a Stella.
first performed
in 1854

Inspirato
1853

Di crebore

and ladies & such chisabon & romantic matters. He tried very
a ^{persistently} - it performed, but without success - & it never had
had ^{to get} it performed, but without success - & it never had
a public hearing till eight months later in Weimar in 1854; -
even then it only had a moderate success, & the story was
found insufficient. It was of ~~about~~ this Opera that Weber made
^{an} unfortunate famous remarks. Schubert had criticised
Euryanthe rather unfavorably; & not knowing that he had offended
Weber thereby, when that composer was in Vienna he took
the son of Alfons & Estrella to show it him. One of Weber's
criticisms that he survived - that he told Schubert it was
usual to draw the first puppets - the first Opera. He
was sorry for it afterwards, & ~~would~~ seem to have intended
to atone for it by performing the work at Dresden, but the
deficiency of the libretto probably prevented his carrying out the
project. In modern times the ~~story~~ play has been ~~carefully~~
reconstructed with great care and again revived in Vienna
with better success. In 1823 he wrote a little one act
Opera called the conspirator, which he tried to get performed
but failed. ~~it was returned to him~~ Then again he
tried his hand at another full sized Opera called Fervabras,
all about the Frank & Morris, a king's king & knight &
noble ladies, which seems to have been another silly piece of

Rosamunde

1823

His songs
influenced
the progress
of dramatic
art.

play might work, & he was as unsuccessful as usual in getting it
a hearing. The work of his which has kept the best position with the
public is the music to the romantic play of Roemunde, The Princess
of Cyprus, by that absurd creature Wilhelmina von Chezy. He wrote the
play for Webster Engelhardt. This is scarcely an Opera. Let it
is music in connection with the stage, & therefore deserves mention. It
was performed in 1823 ^{failed} & ~~in~~ consequence of the ^{Marx} foolishness of the
play, & was then laid aside. Sir George Grove found the Musica
in 1867 & it had been left so many years before, & the
music has since been played with great success at the Crystal
Palace & elsewhere.

Schubert's actual Operatic productions are
then obviously out of count in the story. Scarcely any of them were
a hearing at all in his lifetime, & none obtained any hold on
the stage. But it must not be supposed, ^{from the} that he had no influence
in the development of Opera. ^{What he did in the department of song writing} ~~He did a great deal for~~
or not only serviceably in that line. It was such great work
that it enlarged the ^{resources} ~~resources~~ of expression all round. His treatment
of language, & his of instrumental accompaniment ^{added} ~~the~~ ^{emotional} ~~depth~~
immensely, & widened the field of dramatic as well as ~~depth~~
expression. Such songs as the 'El König', & the 'Der Jüngste Hünne',
& even 'Schwager Knos', are on a grand scale such as

Oliver

Nov 1810

Schumann.

The importance of the
instrumental accompaniment
in songs & in Opera runs
parallel, & the tendency
of history is the same in
both alike. The voice
has been of a distinguishing
& all important time
of repress, & falls more
into the position of
contained declamation,
& the accompaniment
becomes more & more
descriptive & expressive.

treatment of language. The case stands very similar with Schumann. His songs have done a very great deal for the art of musical declamation, which is so important a factor in the Modern musical drama. Like Schubert too he uses his instrumental effects very richly to illustrate the words - though more to illustrate emotions than imitating external effect - Schubert was great at depicting storms, & things which strike the senses. He imitates a bell, the buzzing of a spinning wheel, ~~the waves~~ wind, and many similar things. Schumann is fond of dealing with the feelings which result from emotional excitement - and in this he is quite as successful as dramatic art as Schubert. He ~~only wrote one opera~~ ^{complete} ~~though he~~ ^{has} ~~which is known as~~ ^{German} ~~farther~~. He was like Beethoven in the feeling that he could not do anything with a subject that was not high & noble in purpose; a grander difficulty in satisfying his fastidiousness. ~~He~~ ^{He} at different

Schumann.
view of Opera

I suppose the story of the Seneca
is much the same as our
"Patent funnel" or funnel

Seneca

under the name of
Seneca?

times he thought of Faust, The Veiled Prophet, and the Wandering
Dome of Song - Each letter is the same story as Wagner
set in Denmark - - But for some reason or another they were
~~each given up successively~~
~~given up one after another~~ - he finally settled on the story of
St. Lawrence. He had great difficulties on the play, & had to
put it in order himself - & then he took his time on the
composition. - The work all completed & ready in 1848 - & after
many obstructions was performed in ~~the Spring of 1849 at Leipzig~~ ^{June 1850 at Leipzig}. The
time of the year was unfavorable, & his many friends who did all
they could to help him through such an ordeal & for trying
out a really serious Opera, were not entirely won by the work. There
are indeed many things which are musically extremely fine &
characteristic; but it has been generally found that the Opera
as a whole is not entirely effective. The play does not come
off entirely on the stage, & the music does not save it. It
is almost too rich & full of interest, ~~for the stage~~ ^{as far as the} close with
real music to make the easy to follow.
Schumann. though he did so little for Opera in appearance has had a
decided influence upon later Opera Composers as for instance
upon Hermann Goetz. Rubinstein - & his influence is always
forth because his great aim is to express sincere emotion & not
to take his audience in with chattering - which is a fault

Mendelssohn

Wedding of Camacho 1825

Comic Opera in 2 acts.

Was performed once in Berlin & well
received by numerous friends, but was not successful enough to have a 2nd performance.

Of the early time in England.
He visited the first act, and
a Venetian opera in the same manner
for the time of the first performance.

and at the Sophisticated?

Kraus 1782. Was conductor of Trümmerthor (Theater) at ~~Paris~~ ~~at Paris~~ ~~at Paris~~
then 1815 - 1840. Good writer of past songs. ~~He was in Germany~~
(1814) - Nachtigal in France & many others. ~~He was in Germany~~

Verschiedene

Lindemann 1791. He died in
1819 (epilepsy) at Stuttgart 1856.
Mendelssohn thought him the best
conductor in Germany.
Wrote 280 pieces.

Hoffmann - literature & music.
V. Königsberg 1776. Most famous in
the former capacity. Was a imitator
of Jean Paul. His view on music
was in advance of his day. Schumann
admired his writing very much & imitated
them. He borrowed his fairy tales from him.
Wrote 11 Operas. Some successful.

Lortzing 1803. Son of an actor.
His most famous Opera Gas und Zimmermann
written 1837. Undine was also
successful. Light & spontaneous.
Undine is latter part of his life. And all his
works being rejected by managers. died 1852.

Wagner.

pitfall is Opera than is any form of composition. Mendelssohn never got so far as to write a complete Opera. Many
one offered him but he refused them all, including from the
very Hans Heiling with which Marschner made so great a success.
His fragment Lorelei is a part of an intended ^{is musically fine} Opera. He has
had very little influence as musical dramatic music, & ~~the~~
best part of his mind was rather away from that class of composition.
Albert Hofmann, Liedpainter, Kreutzer & Lortzing little
known but said. Liedpainter was a solid musician & his
works were more successful. Lortzing has written some charming
light Operas, with very pretty scenes in them, but does not
come into the class of German Romantic Opera, or as people
sometimes call it German Musical Drama.

We are now left face to face with the last, ^{prominent} representative
of this branch of art, & one about whom the bitterness of contention
is not yet past. Wagner obviously occupies much the same
position in relation to the Musicians of the present day that Gluck occupied
in relation to the conservative musicians of his time. In both the
dramatic sense was the predominating quality. The aim of both
were similar, & so were their ways of carrying out their ideas.
They shared the same fate in the reception of their works by the

Influence at work
upon Vignier &
circumstances of his
meeting all told
on his the line of
his work.

Richard always regarded Jeyer
with great affection. He must have
made a good ~~father~~ step father
for he is thought to have been a
close relation.

Early experiments
in play writing.

world, though Flaubert was not regarded from with quite such genuine personal animosity as Wagner in our time. In Wagner's case we are fortunate in being able to trace the influences which led to ~~the~~ him he took on in his childhood; & those influences from there been more theatrical than Musical - though both branches of the operatic art were appreciated & cultivated by him early. He was born in 1813 in an old house called the Red & White Lion in Leipzig. His father was in some way connected with the police - but he was a man of some cultivation & a linguist, & took great interest in matters theatrical & poetic. Richard came low in the list of the family, as he was the ninth child, & his father only lived till ~~the~~ last arrived was a few months old, & left his widow badly off, with a large family to provide for. After trying widowhood for two years she married Ludwig Geyer an actor and writer of plays, who was an old friend of the family. Geyer as step father ~~was~~ intensified the theatrical associations of the family, & some of the elder members of it ~~for~~ went upon the stage as well. So Richard began early to get accustomed to the stage. Geyer however only lived till Richard was 10 - then again the boy became fatherless. At school the boy got on ^{especially} well with French, & this again ~~helped~~ may have helped his taste for ^{things} dramatic. He also became acquainted with Shakespeare very early, & it is said that the study of his works impelled him to make his first experiment in writing plays - & this experiment

More to Dresden

His musical
education
rather slender.

His taste
appreciation
for fine arts
things.

which he made when he was fourteen was a sanguinary tragedy, &
which he ~~afterwards~~^{thought} of putting music. Feyer's theatrical duties had
caused the family to move to Dresden where Wagner had the opportunity
to worship Weber, whose Dr. Schmidt he enthusiastically admired.
He was not at all easy to educate in music as he was very
impatient of technical work or anything on a limited scale, &
wanted to be producing big works at once without preliminaries.
He astonished the public with a very singular Overture in 1830,
of which he himself gave an amusing account later in life. His
first master was altogether a failure, & ^{from his uncle}, who was more
successful, had only ~~for him~~ got 6 months advice, & for the rest he
had to teach himself. But one thing was of great service
to him. He had a wonderful insight into the greatest works of
the art, especially Beethoven, & knew all his greatest masterpieces
thoroughly before he was 20. & his knowledge of them was not
merely that enthusiastic admiration which we are all capable of,
but a critical & intelligent understanding of the art of them; in
all its sides. Under the influence of Beethoven he tried his
hand at a Symphony which was played at Leipzig. But
abstract instrumental music was not his true line, & he soon
abandoned it for ever. What he had to deal with was poetry: &
he could only produce music up to his proper level under the

Chas. W. ...
Chas. W. ...
or
...

Various
only attempts
at Opera.

(It has been said
very -

Good

Myself

1884

Myself

influence of some poetical or dramatic conception. He began trying in ³¹
head at an Opera book before he was 20; and wrote a work called
Die Hochzeit by 1832; but it did not prove satisfactory & was
given up. When he was 20 he joined an ^{elder} brother Albert who
was acting at Würzburg, & became chorus master at the theater -
This his theatrical experience was ~~continuing~~ continuing almost
without intermission. At Würzburg he wrote an Opera called
Die Fein part of which was performed there. (But it was never
played entire). Then followed an Opera called Die Liebes verbot
based on Shakespeare's Measure for Measure, which was performed
but under such unfavorable circumstances that it stood no ^{change} chance
of success. He brought it forward at Meydelburg ^{in 1836} where
he had become conductor after leaving Würzburg. ^{in 1834} but the company
was small & the rehearsal too limited & the performance appears
there to be unsatisfactory that it merely produced unutterable
bewilderment in the minds of his hearers. In the same year
1830 he moved again from Meydelburg, & became conductor at
Königsberg where he married an actress called Minna Planer?
& then again he moved in 1838 to Riga. This restlessness was
perhaps partly owing to his longing for some large field for fitting his
energies, & it is obvious that he could not have settled down to the

Aspiration
~~to~~ towards
Paris.

His journey
of. Paris to
London.

Myself at
Boulogne

In Paris

ordinary life of a second-rate Opera conductor. His aspirations ~~impelled~~ impelled him
towards Paris, where the grand Opera with all its resources of display
were naturally attractive to his ~~young~~ youthful imagination. With his
mind set on a work which would be ~~well~~ suitable for such a
stage & in accordance with the Parisian traditions he planned the
libretto of Rienzi; & finished it while still at Rega. With a great
deal of the work at least thought out he at last started for Paris
to get the work done there. He ~~started~~ ^{started} from Rega for London
in a comparatively small sailing ship - ~~being~~ and fell in with terribly
wild weather, which drove ^{the master of the ship} ~~him~~ to take refuge in a Norwegian port for
a time; & altogether it took him 3 weeks to get from Rega to England.
From London he went to Paris, taking Boulogne on his way - &
there he found Meyerbeer; who was polite to him; played
Rienzi from the score & gave him letters of introduction to
Theatrical managers in Paris. But in Paris the object of his
journey was as far off as ever. Managers were polite ~~but~~ he
~~could~~ not be brought to think of performing Rienzi for a moment.
Wayne would not give up all hope without a good fight, & he
clung to Paris till his funds were exhausted, & he was reduced to
miserable straits to support himself & his poor wife. He had
to keep himself supplied with the necessaries of life by making easy
arrangements of popular airs; & by composing songs for publications
and ~~writing~~ editing works by inferior composers - such

2 strait -
Paris.

The Flying
Dutchman

Flying Dutchman is the first of the series
in which Weyen showed his wisdom in the
choice of typical & legendary stories -
~~Consequently~~
Sufficiently remote to admit of hissing in
- sufficiently near & typical to be
humanly interesting.

The libretto handled
out to

~~Weyen~~

Weyen
Weyen's book
Diets.

as Halévy & Donizetti, & making pianoforte arrangements of the scores
& by writing articles for newspapers. But at the same time he began to
work at another opera, & the time he changed his tactics. Ringi
was written under the influence of Meyerbeer & the traditions of
the ~~French~~ French Grand Opera ^{but} in his new Opera he began the line
of romantic & legendary Northern stories which he afterwards kept
to almost without a break. The story of the Flying Dutchman
is one which has been well known for centuries, & turns up in
similar forms in ~~many~~ different branches of the human race. Wagner
may have been drawn towards it by his late experiences of the sea,
& certainly both in the making of the book & in writing the music
he profited turned his experience to very good account. But before
he could complete his work he was subjected to a very singular
insult. When he had finished ~~it~~ the libretto he took it & gave
it to a Mr. Pillet director of the Opera. By him it was
read ~~and approved~~ & he informed Wagner that he thought
it would be so effective that he would give it to a French composer
to set it to music. Wagner protested in vain that he had
written it to put his own music to - to a Dutchman it
was assigned, a hundredth rate maker of cheap musical trawlers
for a wretched public - a member of the Opera band - by him
it was first set & performed this music, with the approbation
of Parisians - while Wagner's own music had not so much as

Rinzi et
Dresden.

Appointed
Conductor at
Dresden.

Two papers to
Herr Dr. Schumann

H. Schumann

Tamhauer

much as a prospect of a change of a hearing - and at last, he had to
 give up all hopes of doing anything in Paris in despair. After meeting with
 many more ^{in Germany} & refusals, Reinzi was at last performed at Dresden where
 the family had friends, & met with considerable success. His position
 as a composer & musician was for a time ~~comparatively~~ ^{he} improved, & he
 received the appointment of principal conductor at the Opera House at
Dresden in 1843 & in such a position he was able to secure
 a hearing for 'The Flying Dutchman'. Unfortunately it was not
 so great a success as Reinzi. In the earlier works the
 public had been carried along by ~~the~~ pompous theatrical display
 & all the ^{noised scene, noise & blast of brass} ~~meretricious~~ tricks incident to French grand Opera. In the
Flying Dutchman Wagner had gone - rightly for drama pure &
 simple, & attempted to do without theatrical tricks - & the
 public were not ready for it. In the long run The Flying Dutchman
 has not only proved itself much ^{more} ~~more~~ musically & artistically satisfactory;
 but he also relieved Reinzi in public favour & it is the first work in
 which Wagner shows himself upon his own particular track. The drama
 itself is extraordinarily interesting, & the music illustrates the play thoroughly.
 During the first years of Wagner's ^{stay in} ~~official~~ Dresden as Capellmeister & he
~~has been to develop the dramas of the~~ ^{medieval class} ~~romantic order, of which~~
~~Wagner was the~~ wrote the drama & music of Tannhäuser, which is the first of his
 mature dramas of the medieval class. One of the things which

His subjects, from
2 main sources

~~of the 1st main source~~

Reception of
Jambhans

evidently struck Wagner early in his career was the necessity for a large & noble subjects: & he searched in all directions ~~for~~ to find them. The two mines which he principally worked were the groups of mediæval romances from which he extracted Tamshäuser, Lohengrin, ^{Tristan and Isolde} and Parsifal, and the myths or legendary stories of much earlier standing from which he extracted the famous group Rheingold, Walküre, Siegfried and Gotter Dusk of the Gods. The former, which drew his attention first ~~are~~ are the finest stories of ^{the literature of chivalry;} ~~chivalry~~ and belong to a Christian state of society; ^{a represents a humanity near to ourselves} The latter group are Pagan stories ^{such as were} universal ~~to~~ among Scandinavian & German peoples before they were converted to Christianity, & ^{are} much more broad and remote as types of being. Their first version before Wagner are to be found in the grand Norse stories or Sagas & in the Eddas. Tamshäuser - of the first of the mediæval group, was finished & revised by 1844, & he had it performed in the next year. He had tested his work very carefully & given infinite pains to make it as perfect & effective as he could & he expected the public to appreciate it - He was considerably surprised at its unfavorable reception. The public was not up to the musicians with rare exceptions declared that the libretto he wrote was outrageous, & that there was no melody or form in it whatever.

Lohengrin.

he confessed himself bewitched, & foresaw from that time that the more sincere & individual he made his work the more bitter would be the opposition against him. Dull musicians were against him because most people dislike it but they do not understand - Cowardly musicians were against him because they did not like to express liking for what other people disliked - The careless public were against him because he did not write like the things they were accustomed to, & in average human beings habit is stronger than truth. The marvel is that he ever got a hearing at all, & he is a great source of comfort to sincere artists that he did succeed in the end. But it was a fearful struggle & no one but a man of extraordinary courage & determination could have battled at such obstinate & unsparring opposition. The failure of Tannhäuser did not prevent his going on with another work & he was soon ~~back to work~~ ^{busy with} Lohengrin, the poem of which he finished in 1846, & he finished the Music for it in 1848. His earlier bitter experiences prevented his wasting time about trying to get it performed, & he simply went on to find another subject. It was at this time that he settled first to attempt the grand line of myth & legendary stories of his 'dear friend' & the people of Valhalla & the Nibelungs, which was such an immense subject that he occupied a great part of the remaining years of his life.

Wayne ~~leaves~~ has

← leave

Dresden

He began operations by turning some of the interesting points into poetry
~~at once~~ ^{soon after he} had finished *Lehrjahre*; but before he could make
much progress the course of his life at Dresden was abruptly interrupted.
The year 1849 has been called the year of revolutions. Europe
was in a very disturbed condition, & people rose against their
rulers in all directions. In Dresden there had been much
distress among the low classes, & the upper classes, ^{at the court} had ~~to~~ not
done much to help them, & in the end there was a revolutionary
outbreak. Wagner in a large hearted way sympathized with
the distressed, & seemed to have made a speech which brought
him ^{under the} ~~into~~ suspicion of the authorities. The Court people fled
away, but authority was restored by the help of Prussian soldiers,
& those who had taken any part in the disturbances were
brought upon. Wagner was among those marked to be taken,
but luckily he had notice in time & ^{retired} ~~escaped~~ to Weimar;
from whence by the ^{when the warrant for his arrest came out} help of Liszt, he was enabled to escape
across the frontier into France. From the time he was exiled
from Germany for many years. But he had some comfort
in the reflection that he had left behind him ^{most able} a champion

When that Wagner did not begin with
knowing - His reforms came about
insensibly as he wrote his poetry & composed.
And as his power & experience increased
he went on to more & more perfect
development of the ideas which were in
him. That is the course announced
of earlier form of Opera which appear
in his earlier works were felt by him
to be imperfections, & as he gained
mastery he bent how to get rid of
them, & really to free the drama of
the supposed necessities of musical form,
which was in reality no more than
the real necessities of incomplete development
in composition or their art. In the earlier
days satisfactory "form" or design could
not be got without obvious sectionalism;
he found how to get design with art.

Wagner is
~~first~~ critic
Literary work

Rheingold
Walküre

Wagner came to
London in 1855 & conducted
at the Philharmonie.

in the person of Liszt, who was actually rehearsing Tannhäuser
at the very time he passed through Weimar on his way into exile:
& who followed it up two years later by bringing Lohengrin

also for the first time before the public. ¹⁸⁵⁰
~~Wagner went first to Paris; but not finding things too promising there he moved to Zürich where his~~
~~Wagner was in exile in Paris he spent a great deal of his~~

time in voluminous literary works. He took up his pen to explain
his convictions & theories about art; & ^{as he was uncompromising in his theories & unparagoning of opponents} these papers have caused

~~about~~ as much animosity against him as his music.

He at the same time went on with the poems of the Nibelung series
of dramas & ~~the~~ when there was enough done began the composition
of the music. Rheingold was the first, ^{& that} was finished in

1854 — two years after Lohengrin. He was quicker about

the 2nd, the Walküre, as that was finished in 1856. &

then he went on with Siegfried, but after writing as much

he broke off for a time. One of the reasons of his

~~leaving the huge work for a time~~ ^{was that it seemed impossible}

to remain any longer without bringing any ^{complete} new work before

the public. It was already 8 years since Lohengrin was

finished and if he went straight on with the Nibelungen trilogy

it might be 10 or 12 before he had another ready. And

Tristan.

34
the public is supposed to expect a copious or a poet to keep on
meriting them with fresh works ~~and~~ ~~when~~ they are not very friendly
to the poet or composer. & ~~Wagner's~~ position was at the time
by no means assured. The letter he sent with which he was
regarded in many quarters was rather a ~~the~~ ^{and} increase, ~~the~~
friends might be discouraged by no fresh signs of activity from
him. An opportunity presented itself in an invitation from
a very singular quarter. The creature who liberal minded
Emperor of Brazil - a country more than half peopled
with negroes - sent an invitation to Wagner to write
an opera for the theatre of Rio de Janeiro, & Wagner
shows how far he was from realising the difficulties of people
in hearing - performing his music, & by setting to work to write
the Emperor. The capacities of
Brazil is not the
South American nation of which Brazil is not the
most intelligent though the largest ^{an} ^{slant} ^a ^{par} ^{with} ^{those}
of Spain is the mother of ^{the} ^{best} ^{men} ^{among} ^{them}. ^{the} ^{best} ^{men} ^{among} ^{them} look upon it as a
trivial & trifling occupation - an amusement worthy of
children & maids; a work to no serious attention.



District
from 1. 1857
mini 1859

give him at all. For there was in the simplicity of his heart
with the most difficult and uncompromising of all his musical
dreams. And then shows his thorough sincerity and devotion. He
really could not believe himself to write anything below his ideal
standard. He might have made a ~~great~~ ^{great} success by a work
more after the manner of Rung: with big tunes - astonishing
rhythms, a powerful orchestration. But he thought all the world
capable of understanding his works as he understood them, or as he
perpetrated the enormous joke of making his most terrifying &
difficult Masterpieces for the lazzar & self-indulgent inhabitants of the
lovely tropical town, surrounded in palms & broadfruit trees
where there were probably not half a dozen inhabitants who
would have understood or felt the effect of his work in a
row. He finished the opera in 1857, & a year or
so later completed the whole work in 1859. What became
of the idea of bringing it out at Rio I know not - this part
which was almost as funny as writing it for Rio de Janeiro.
When it was finished he did not do it - ~~but he was~~
in 1859 he moved to Paris and once more
began a regular campaign there to get the public interested
in his work, & the managers into his power. He gave a
series of concerts with extracts from the Flying Dutchman

The campaign in Paris.

Dambömer

The celebration against Dambömer
is said to have been mainly
political. The Parisian Jockey Club
was prominent in ~~the~~ ^{the} rioting
& uproar which stopped the performance.

demanded

1861

There were on 150 wheelbarrows &
the entrance was £8000.

Allowed to return
to Germany.

Tamkainen. Longin a em Tristan, without the managers of the
theater being persuaded to try any of them entire. At last
the wife of the Austrian ambassador interested herself in his favor
a persuaded ~~the Emperor~~ ^{Napoleon III} himself to order a performance at
the Grand Opera. To Wagner himself this no doubt seemed a
final lifting of the cloud - as if after a great success in Paris every
house in the capitals of Europe would be open to him. He opened neither
savings nor expense to get a fine performance. But Parisian performers
in those days were scarcely up to a performance of Tamkainen, a Wagner
was so particular a critical that he made enemies. A cabal
grew up against him, which gained in strength as the rehearsals went
on, and when the performance came off an organized clique
presented it being any chance of a hearing by creating a perfect
uproar of hissing & hooting. Instead of a hoped winning a
position in Europe & setting himself at ease in the world by success
the last grand campaign in Paris ended in failure & left him
~~Wagner found himself hearing in debt~~
loaded with debt. The chief fault that came of it was
that his own countrymen resented his ill usage at the hands
of the Parisians and were more inclined to give him a hearing.
Just about the same time the edict of banishment against him
was revoked & he was allowed to return to his own country.

1861

He was not completely
restored to freedom in January
till ~~the~~ 1862

Wagner heard Lohengrin for the
first time in Vienna in 1861 -

Meistersinger

poem written -

1861 - 1862

The Overture first
performed at
Leipzig in 1862

Completed 1867

First performed Munich

1868

This was some compensation in his disappointment, but still he had a very
long & trying time before him. For he was so loaded with debt that
- could only keep his head above water by ~~fast~~ towing a fine current.
But even when ~~the~~ life was most trying he was far from being beaten
or faint-hearted - for just at this time he wrote his ~~most~~
~~second & happy work~~ the Meister-singer; the brightest, merriest
& most genial of all his works.

By this time he had a considerable accumulation of unperformed
works on his hands. As long as he was in the heat of work
on the Meister-singer he probably did not feel or realize the
desperate state of his affairs. But when that burst of work
was done and no prospect opened of getting anything
performed he at last gave up hope, & made up his
mind to ~~give~~ retire from the hopeless contest, & live the
remainder of his life in privacy & peace in Switzerland.
He had actually started on his way when he
received a message from the young King of Bavaria, ~~inviting~~
~~him to come~~ ^{offering him} a moderate but sufficient income, & inviting
him to come & live in Bavaria & ^{more than} 20 years of failure
in peace. Then at last after ~~for~~ ^{more than} 20 years of failure
& disappointment the tide began to turn. In 1805 Tristan

Bygones.

Bygones first wife died 1866 ;
he married again, disgt daughter
(previously Bilbo's wife) in 1870.

Sigfried
1869

This is a good opportunity to ~~tell you~~ say
something of the great theater at Bygones.
Describe Auditorium, stage, & architecture -
The ~~effect of the~~ reason for it & the effect.)

Proper of
the monument
in Bygones.

was performed at Munich; & ~~the~~ a performance of Meistersinger
followed in 1868. He himself settled at Bayreuth in
1872; & in this year the foundation stone of the great theatre
there was laid. In the meanwhile he had again taken
up the thread of his ~~side~~ Nibelung Trilogy, & finished
Siegfried in 1869 - the year after the first performance of
Meistersinger: - Götterdämmerung ~~was~~ the last & most
voluminous of all was finished in 1874. The whole of
the enormous trilogy - a prologue & three ~~three~~ complete dramas ~~was~~ were
~~a prologue~~ performed in the great theatre at Bayreuth in 1876.
Ever since this occasion his works have been steadily going forward.
~~Since that time~~ ^{when} till that time he had always been regarded as
something more nervous & contemptible than even an average
criminal the thin end of the wedge was inserted by a
Festival ~~at~~ in the Albert Hall in the year following the Bayreuth
performance where a special selection from all his works were
given. ~~Since that time~~ ^{Richard Wagner's} ~~the~~ the Flying Dutchman gained a further
in Italian version, & an Tristan the great Trilogy & the
much about Tristan has gained at least a respectful attention.

Parsifal.

Wagner did not long survive the
performance of Parsifal. That took
place at Bayreuth ^{the summer} in 1882 &
in Feb.-83 he died at Venice.

Quelities
of Parsifal
as a
complete
work of art.

Only one more work follows the great Nibelung series, ~~as that the form~~
Wagner ~~had already finished~~ ~~already thinking about~~ when he came for the Albert Hall
Festival. Parsifal was the last expression of his religious feelings,
& fittingly concluded the series of his works. He took his
time about the composition as it was 1877 that he read the
poem in W. Dammer's home in Darmstadt, & it
was not till 1882 that he finished it. In respect of
free & character Parsifal is not so ~~very~~ notable as
~~the~~ many of his previous works - but the music is
scarcely as striking as his new, & the drama is not so
telling to read; but it defines in a most remarkable
way Wagner's position in Art - As it is a most
remarkable instance of perfect balance between the
different elements of what is to form the sum total
of Operatic effect - And in this sense it serves
as a good ~~text~~ starting point for explaining exactly
what are the ^{final} fruits of the historical development of Opera
as coming to a head in Wagner.
You must consider what these elements are and how they

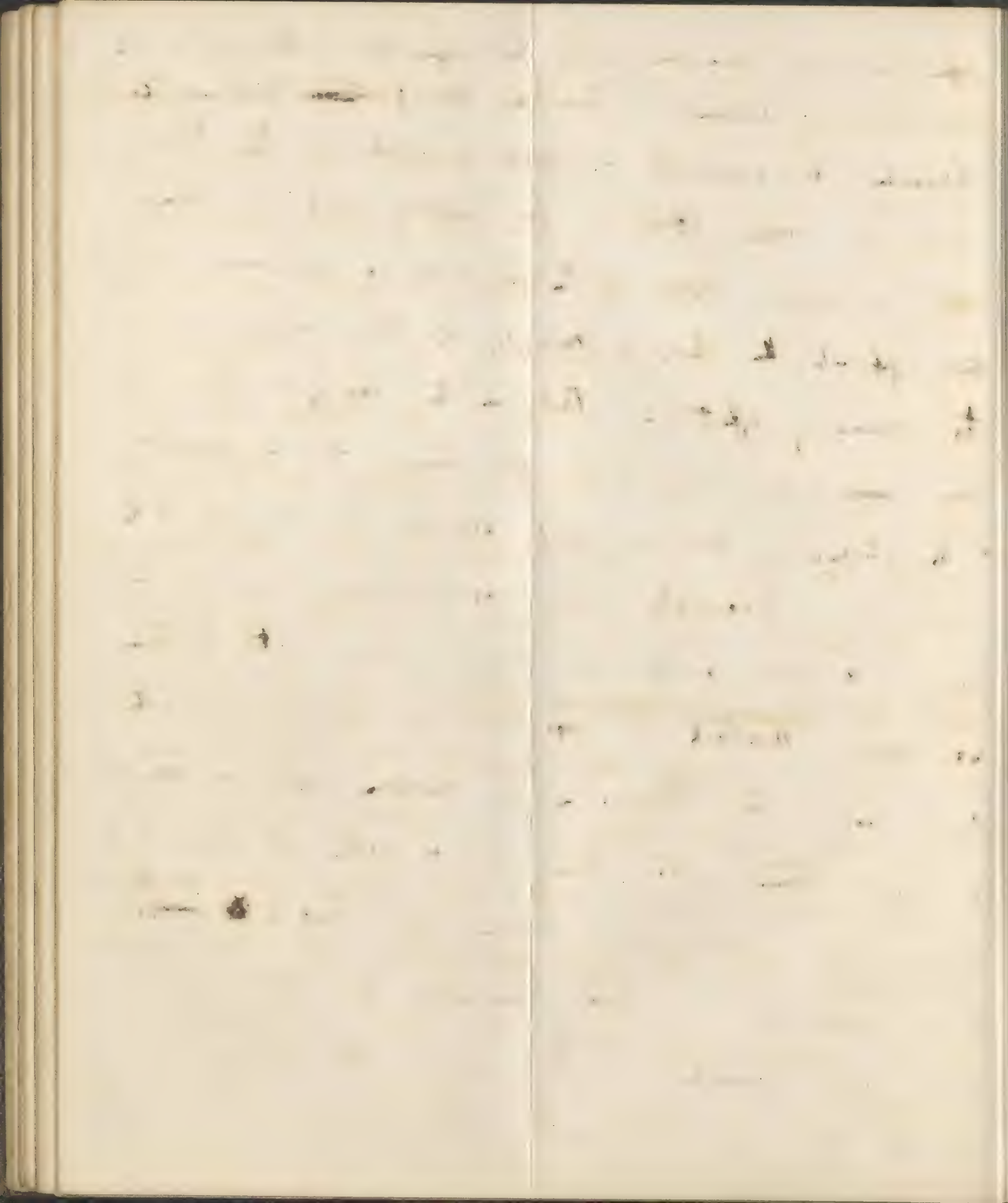
Relation 1

de l'air

sur le effet

de l'air

effect as before you can realize the difficulties of ~~the~~ arriving at the
highest ideal of Opera. There are many ~~these~~ these in the
dramas as expressed in words & action, the Music
and the scenic effect. The highest ideal of Opera is
that in which none of the 3 shall be predominant, but
each fit into the other & minister to there is that of morphing
the means of effect - But in the history of Opera there
there ~~have~~ were not for a long time on an equality;
& the stronger & more developed element had to yield to the
weaker. Dramatic art was established long ago in
Greece, & even in the early days of music its system
was fairly mastered. So more or less was it with
Scenic art. But Music is a modern art, & was not
on equal terms with them, & in order to allow it to
develop fully dramatic & scenic art had to ~~yield~~ ^{yield}
to its necessities, & lower themselves to make any
combination possible. It is as if two strong men &
a little boy were out walking together. They must fit them



pace & his. They might like to climb mountains & go
great distances in search of sight, but ~~then~~ the undeveloped power
of one step then; & they must accommodate their performance
accordingly. But as the boy goes into the man there is less
need to suppress the other patterns in travel, & each can
let himself out with freedom. So it is with Drama
Music & scenic art. Music is so modern that it has
only come to its full strength & freedom in the present
century, & while it was undeveloped the other elements
of art had to give way to it - so that in order
that the ~~supposed necessary~~ forms which were supposed
to be necessary might be carried out the drama
had to be almost put out of sight - so that it became
a mere excuse - And in the end Music was so much
considered that its elder ~~brother~~ brothers were almost forgotten.
Opera indeed came to be considered a Musical
entertainment - not a dramatic one. But as often
happens, a hidden vice poisons the whole - from thinking

[Faint, illegible handwriting on lined paper, likely bleed-through from the reverse side. The text is organized into several paragraphs across both pages.]



(47)

the drama of little importance, ~~composer~~ musician, went on to consider sound a honorable Music of no importance. And the form of Opera which gave so much prominence to Music degenerated even in the Music itself. Till we see in modern Italian Opera a form of art which is ^{rotten &} utterly devoid of almost intellectual aim to its flighty & pleasure seeking admirers. And both in 2 French Opera are now trying to suck a little fresh vigor into their degraded constitution by imitating ^{the manner} ~~the~~ without understanding the method of the mind about Wagner. To sum up, the essence of Wagner's work is the use of the highly developed Musical language to intensify noble dramas. ~~the~~ The ~~extraordinary~~ ^{extraordinary} development of the expressive ^{& dramatic} part of Music is the hands of Weber, Beethoven, Schubert, Schumann, even Chopin made such a process possible - & Wagner was exactly the very man to ^{carry it out} ~~do it~~. From his earliest years he had been associated with the stage, & he was gifted with a great a feeling for drama & poetry as for Music. And in him

All the different
branches of Operation
rest for me is
the hands of
one man.

for once all the elements could be combined. He could not
only be ~~composer~~ ^{composer} but poet, or you may put it
the other way. He could be not only poet but composer.
All the strings were in one man's hand. When one man
writes the drama for another to set to music, he never lets
himself go freely. He knows his work will be knocked about

and mangled to suit the views of the Musical composer.
He feels hampered by the restrictions put on him by supposed musical necessities.
Who of course considers himself as the supreme person in the
matter. But it is a different when both are done

But Wagner who always wrote all his own poetry knew precisely
how far he could go. By degrees as his power & judgement
matured he gained greater facility in planning his drama so
as to meet the requirements of music; & the drama & the
music display by the means required their rightful position;
and music without is really yielding a job a little of its
responsiveness & dramatic force adapted itself more not to
an subordinate position but to an equal & coordinate
one.

But the musical public had to long been accustomed
to regard the Music as the real business of Opera that when
the Music required to be understood through the drama & clay
with it they were quite lost. They did not find what they were accustomed to

[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.]

11

49

expressed their dissatisfaction by abusing Wagner. Wagner of course
presupposes a capacity in his audience for appreciating great &
poetical dramas. It is not so necessary ~~as~~ as has been said
to be highly musically educated. To understand him thoroughly
course requires a musical organization such as you rarely
come across, but to feel him chiefly wants a poetical
disposition.

And now we must go on to consider some of the details of his
system, & their relation to previous forms of the art. In the
first place as you must if you are aware there are no set
systematic divisions in his work as there are in earlier
Operas. There are no formal & complete series with repeated
and cadences, no deliberately contrived opportunities for ~~the~~
singers to gratify their inane vanity by display of empty
vocalisation & no elegant duets, or set finales with
trifling & trifling contrived jelling up of the climax. But these
are the counterparts of all these. The essence of the old
arrangement was that there were parts in which the
interest was concentrated, & parts in which it was at a low point.

Chad E. [unclear]

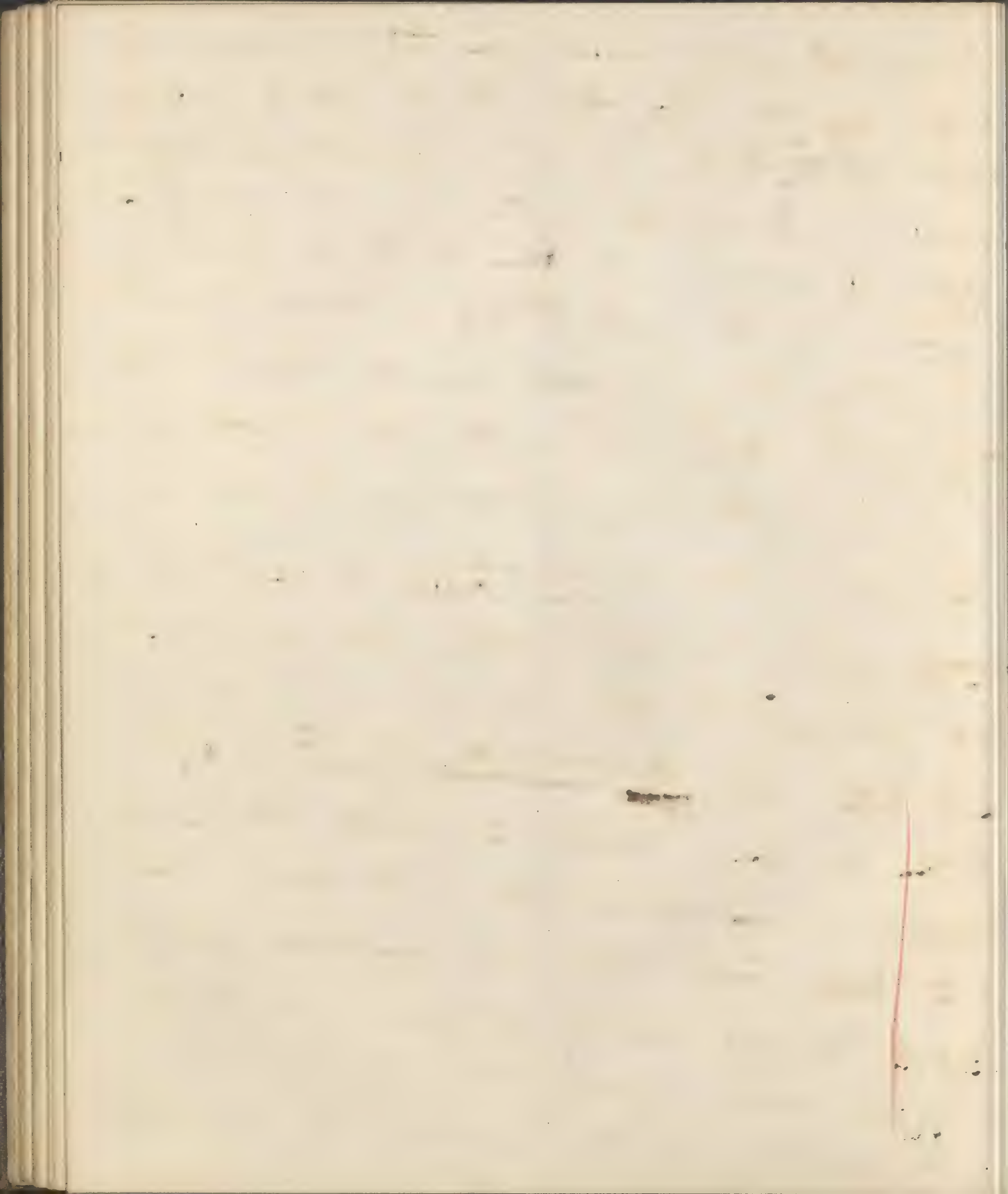
but not

Left motion

But the trouble in the old system was that the content was too
strong & too rigid. The interest of the aim was too much cut
off & ^{too strongly} contrasted with the dull recitative. They could not amalgamate
at all. It was like a picture all made in squares, with
interstices of emptiness. In Wagner we still have the luminous
point in which the interest is strong, & intervening points
in which the interest is ~~not~~ comparatively weak; but the
rigid distinction between one and the other is softened off,

in order that the continuity of the story may keep hold
of your attention. Wagner ^{further} enhances the effect of continuity

in his works by the use of a device which many of you
have often heard of. This is the use of what is called a
leit motif, ^{which is a characteristic figure with} ~~as figure~~ ^{a strong}
rhythmic or turn of melody in connection with the different
characters or ~~the~~ conspicuous ideas of the drama. Thus
in the Nibelung Trilogy there is a characteristic figure for
Siegfried the ideal hero of the legend in his boyhood,
an other broader & more noble which represents him
in the maturity of his heroic powers. The war maiden



Brunnhilde has a magical figure belonging to her: the
magic ring the Rhein gold which serves as a connecting
link through the whole four plays has a figure belonging
to it: so has the Rhin maidens, & the the
Nibelungs themselves. The ~~figure~~ one belonging to one of them
the mean dwarf Mime, is a good instance to take for
as it is based on ^{magical intuition} the rattle of the blacksmith's ~~for~~ hammer
on the forge; ~~the~~ because the Nibelungs in the legend were
the dwarfs ~~who~~ who had underground & buried themselves
in the smelting the precious metals which of course come
from the depths of the earth.
These figures make ~~the~~ a net work of the music. All
through the Nibelung Trilogy & the Tristan the figures of
belonging to the characters who act in them supply the basis
of the music. It is like a most elaborate figure of
dimensions with some 20 or thirty subjects:
of which he sometimes gets as many as six or eight



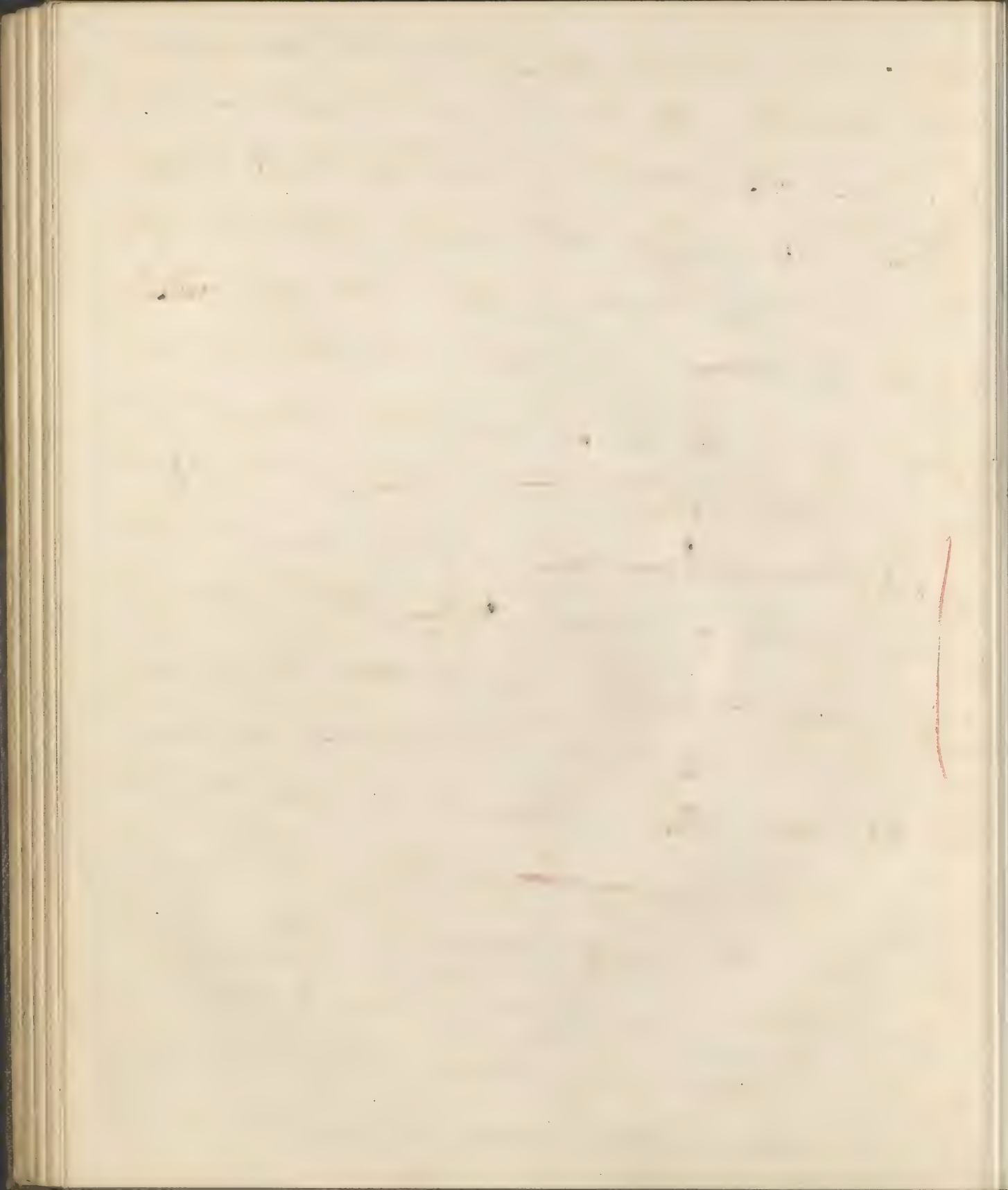
Refined lines -
smooth & elegant
29 oct 18

going at once. But of course they are not rigid like old
figure subjects & counter subjects. Like ~~subject~~ ^{part} to all manner of
variations, & is introduced in all times ~~triple~~ ^{triple} & quadruple,
fast & slow, & changes in a mood & style consonant
with the dramatic situation. Sometimes ~~all~~ ^{all} these
effects they are penetratingly instrumentalized. The figure
attributed to the chief among the gods, Wotan has a sound
of mellow ^{soft} brass about it - & ~~is~~ ^{has} the figure belongs
to Walhalla the gods home in the skies. Lippich -
the other hand, the warlike hero has more of the ringing
trumpet brass in his melody - The motif of the magic
ring is a magic sound of soft horns & waving its angel
between one key & another that is most lovely bewildering -
This now leads me to a last few words upon the
Orchestration; which is Wagner leads to a new form of
development - The two main points of it are the
systematization of what we call the colours, & the plan
of writing for every part ~~is~~ ^{definite musical figures}. I
started out long ago when we were considering the history of



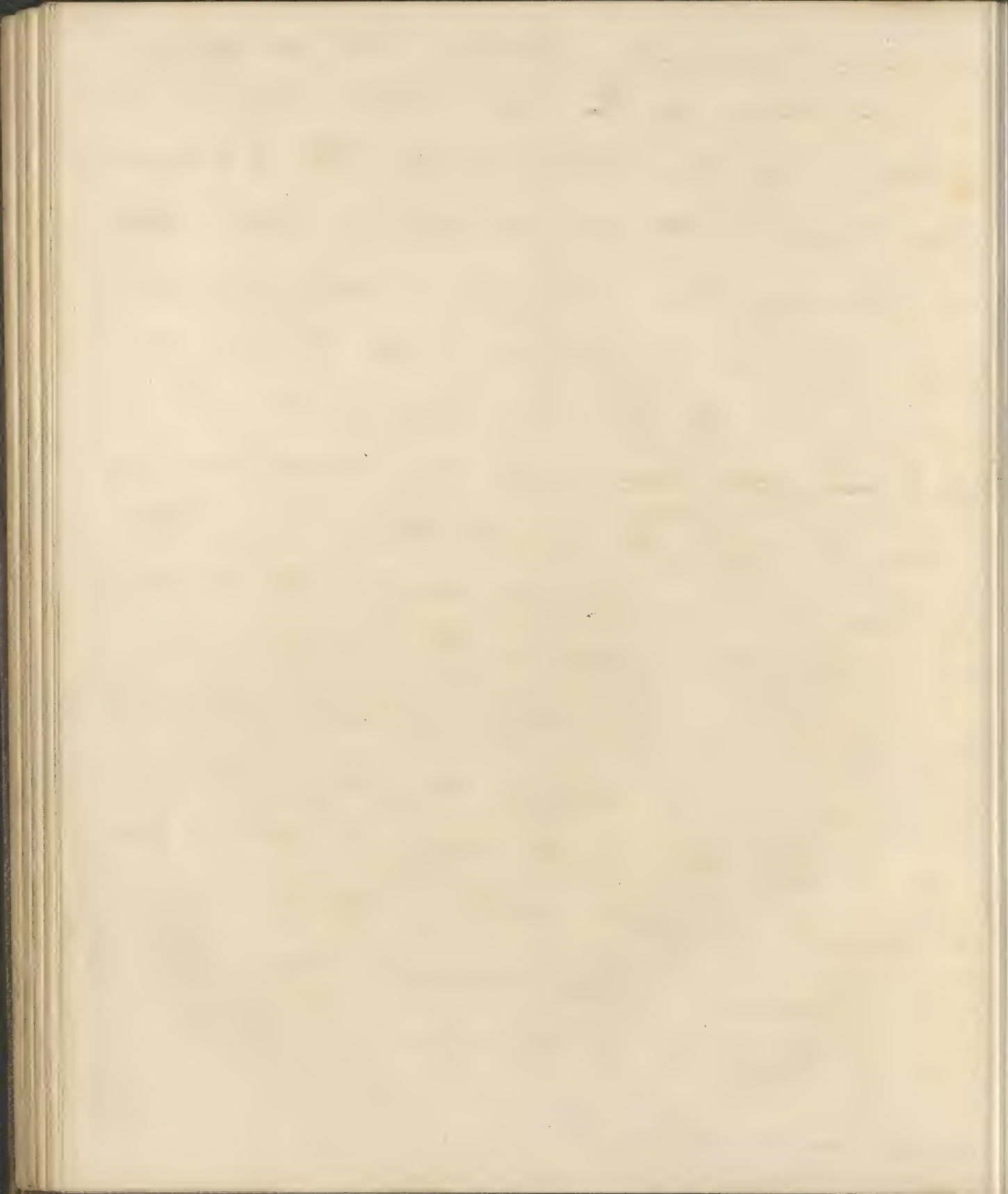
(53)

Symphony has composed by degrees developed the art of making
all the instruments independent of one another. In early
days when instrumentation was crude they lumped a whole
block. Violon played with basses, Oboes with Violins;
or if wind was wanted to fill up it must ^{fill so} ~~fill up~~
by holding on ~~on~~ a long chord - as time went on
composers developed the art of giving each instrument something
musically intelligible to do & giving quite a good effect
out of the whole. Scores have by such means increased
in complexity more & more. Haydn late Symphony is
much more rich & independent in detail than his early
ones; & so with Mozart, & Beethoven are more
complicated than either. Wagner in his time goes even the
largest orchestra ever employed, & at the same time
employs the with greater complexity of detail than
any other composer known to fame. While the sum total
of all his numerous parts sounding together is richer
and more varied & more extraordinarily fascinating than



57
anything in the whole range of music. Some people find it
too rich a stimulus for them, & of course that is a matter
of taste. - But it is impossible to deny that it is orchestration
Wagner developed a new sense & mastery of colour & effect
more extraordinary than is to be found anywhere in the whole
range of music, & it is the way he dealt with the dramatic
which gave him the opportunity to develop it so. In
abstract instrumental music colour can be avoided; as it has
a tendency to confuse, ^{& obscure} the sense of form; but in relation
to the drama it tends to excite our sensibilities, & make
them all the more susceptible to the influence of the
dramatic situations, & the interest is developed in the several
characters. - I cannot do more than just remind you

of what I said about character drawing in relation to Fichte
and Freischütz, & point out that in these two also
Wagner is preeminent. The character in Wagner forms
are so very striking. He has that singular art of making them
distinct from one another which is one of the highest in



literature. The ^{liberal minded} Coraella Hans Sack & the pedant Beckmann
in Meistersinger; the hero ^{is the mean & crafty} Riefke in the Trilogy.
~~the~~ Tristan himself ~~the mean & crafty~~ & many more are
all definite beings whom we feel feel as real as our
own friends; & his women are equally admirable - Lenta
is the dying Dutchman, Elsa is the Lohengrin as a
beautiful as any woman in fiction or history; but Wagner
pains of from drawing them with his music is a strong
as it is in his poetry; & ^{though} he developed much of the
art for himself it comes to much proved that it is difficult
for those who come after to see how to avoid falling
false of him & learning his methods. I have
I have said enough now to show you that Wagner
shows to be in every department of the art - not only
the outlines of principle, but the details of form
& design, orchestration, & ^{drawing} character. ~~It~~ only
remains to make a rapid summary.

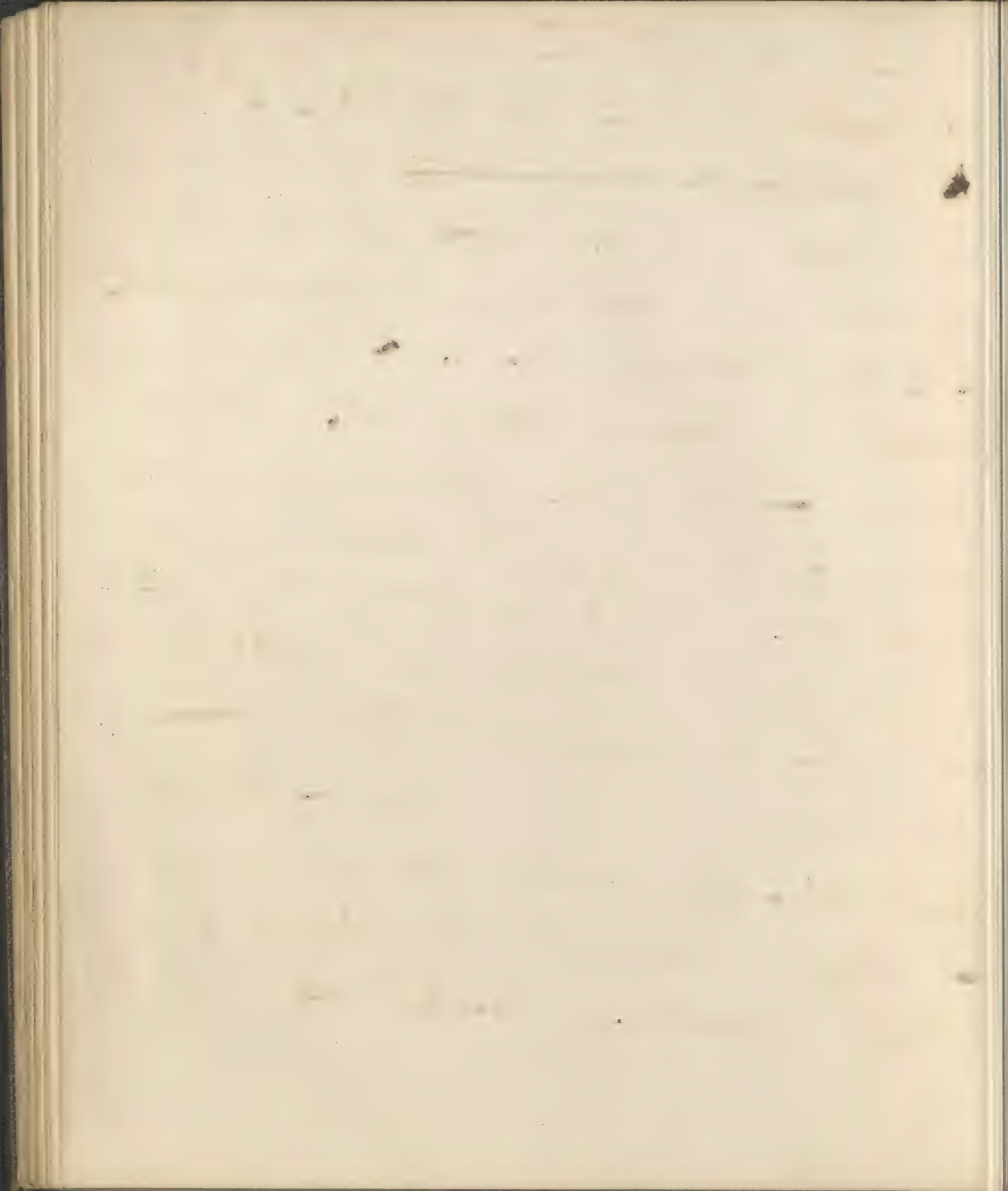


Fig
~~Carli~~
~~Costa~~
Monteverdi

Pen -
Monteverdi - (dramatic)

Carli first Aries, a musical passage.
Costa

H. Scarlatti. dulcet Aries.

Lulli. (ballet music)
of the grand Opera.

Handel.

Keiser.

Rameau. (dramatic recitative)

Harmon.

Papera.

Piccini.

Gluck - (grand reform)

Mozart.

transfer to Germany
at which time
Mozart, of German
form of
Buttani Art.

Salieri.

Spontini.

Meyerbeer. (climax of
grand Opera)

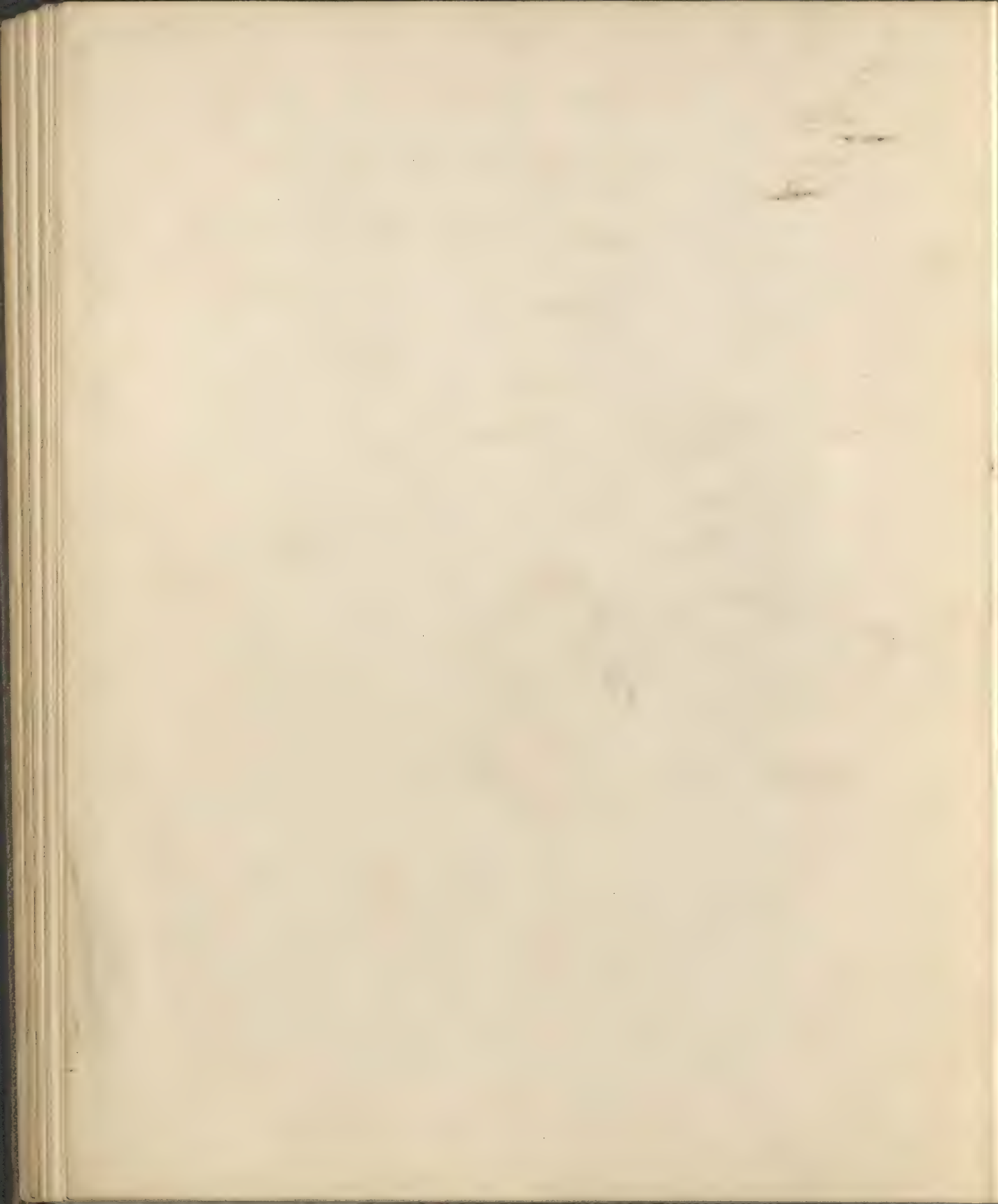
Rossini.

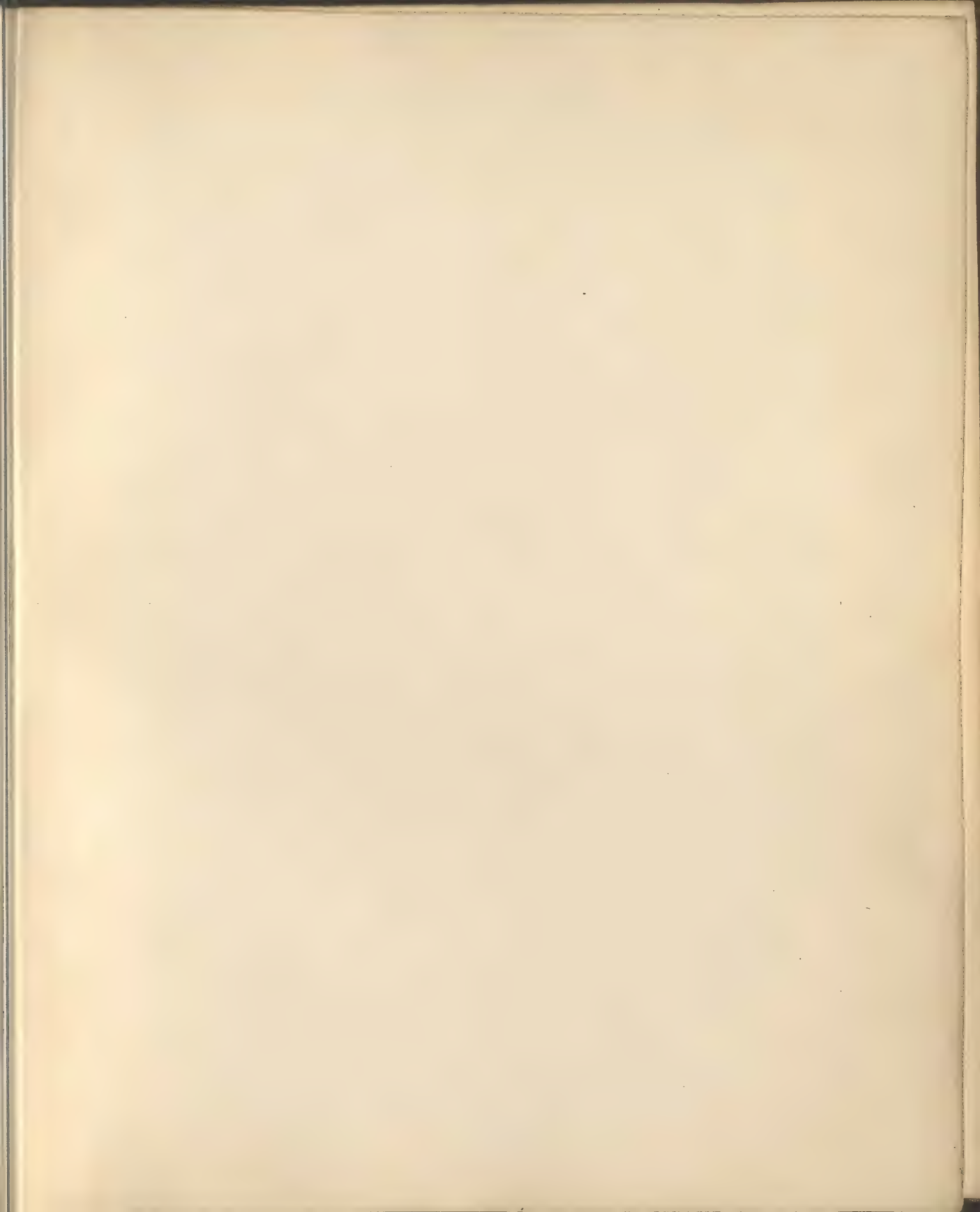
(best type
Singer Opera)

Weber.

Wagner.

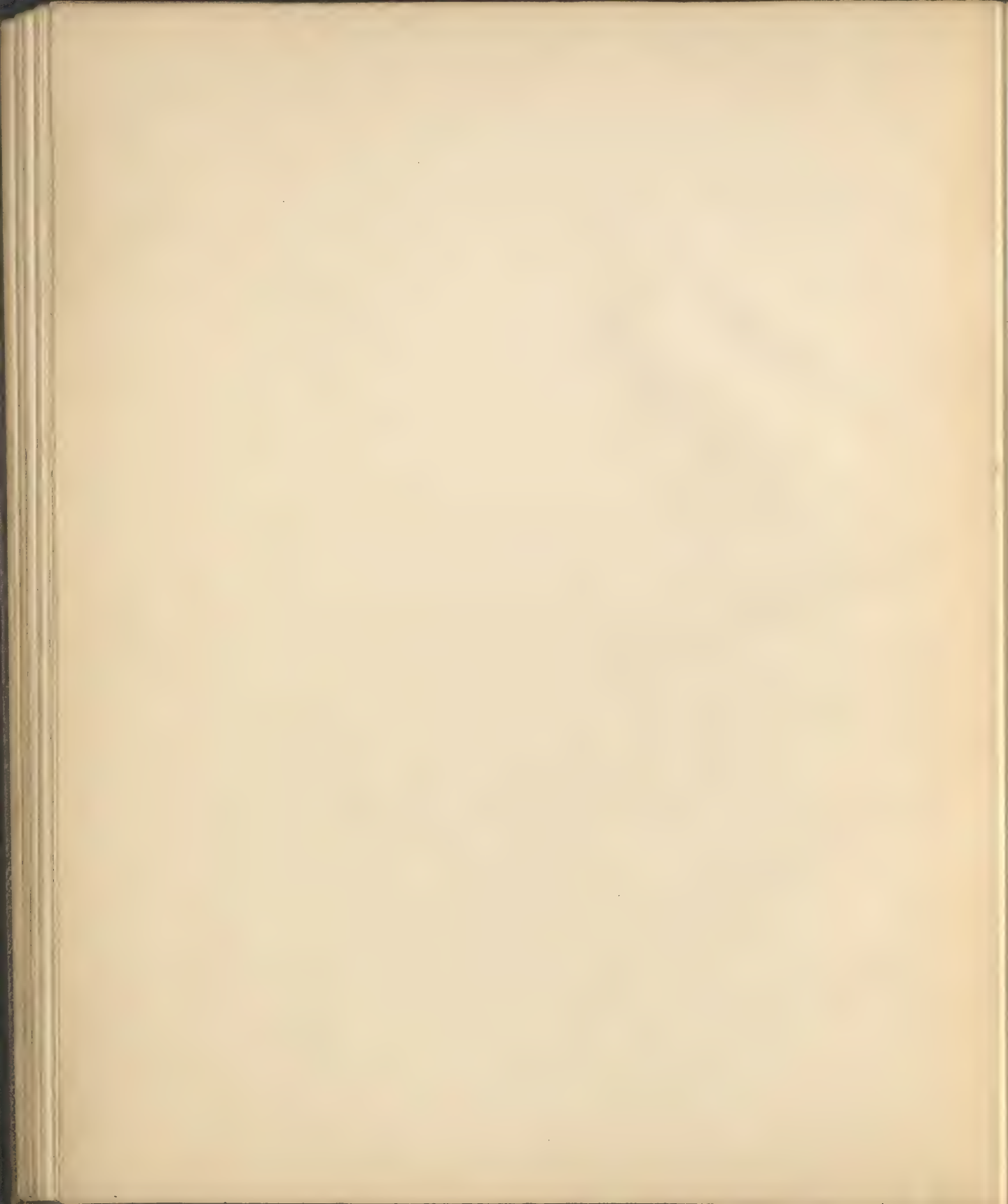


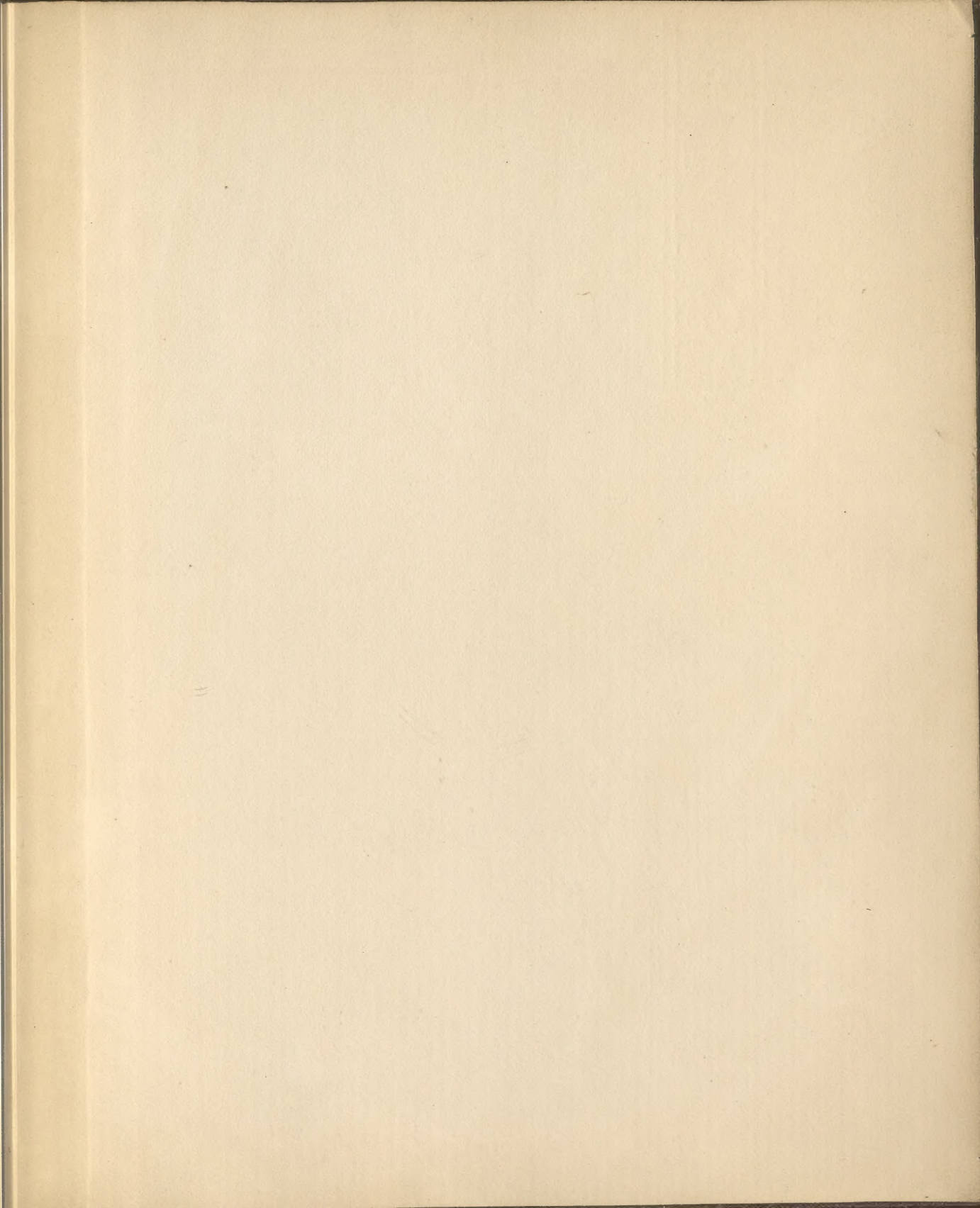












Der Ring der Kuckuckslinien

Verwand

Der Ring der Kuckuckslinien

Denkmal - für die Kuckuckslinien -
nicht wie in der Kuckuckslinie -
sondern wie in der Kuckuckslinie -
nicht wie in der Kuckuckslinie -

Ich habe nicht eine Kuckuckslinie -
nicht die Kuckuckslinie -
nicht die Kuckuckslinie -
nicht die Kuckuckslinie -

Ich habe nicht eine Kuckuckslinie -
nicht die Kuckuckslinie -
nicht die Kuckuckslinie -
nicht die Kuckuckslinie -

Key -
Inca Vazquez Coscon Turner
Mont - fore

Vent
Nabuco - Jansen
Lindbergh - Tom
Cue Maria - Parsons

Trinidad, Cartagena, of Cartagena
is just as much a place of importance
as H. products of mineral wealth
+ H. Alcones -

